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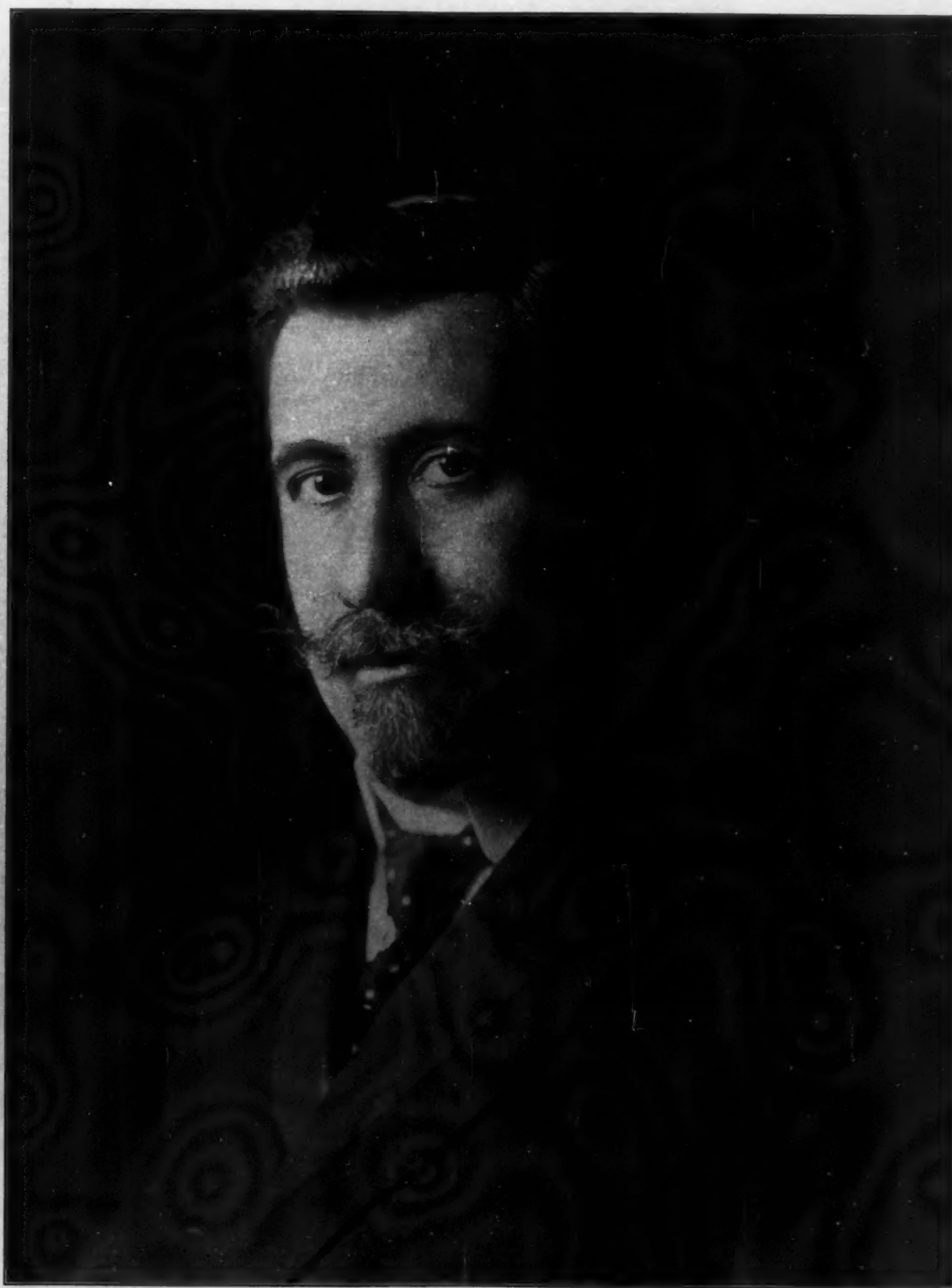
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ON FREE SINGING AND PLAYING AND ON TEACHING.

BY THE EDITOR.

PARIS, June 17, 1908.

TO such an extent has the system grown, of free ticket distribution to London concerts, that it has become difficult to secure attendance for most of the recitals. An instance of two weeks ago illustrates the weakness of the London system. A recital announced to take place in a hall seating almost 500 persons was favored with a distribution of more than 600 tickets, and 130 persons responded to this liberality. There are very few persons who ever appear at box offices to purchase tickets—very few. Musical artists are in the habit of singing and playing almost constantly in private and in public free of charge; that is also the universal custom here, this musical performance without pecuniary compensation. But all this singing and playing is done with one reservation, namely, that the persons for whom the singing and playing are done are expected to purchase tickets for the annual recital; all artists giving annual concerts or recitals provided they are able to collect sufficient money to pay for the expense.

As soon, then, as the regular or irregular annual recital or concert is announced, the artist sends or mails tickets to those friends for whom he or she played or sang for nothing once or many times during the year; they will, in return, send the money for a certain number of tickets for the one event of the year the artist has been looking forward to with hope and not without fear.

But a very curious condition now arises, and it arises constantly, because the singing and playing of musicians is constant. Those people who are in the habit of inviting musicians to their homes and accepting their professional services gratis necessarily have quite a list of such favorites, and as most, if not nearly all, of them, give annual recitals and concerts, the host or hostess naturally receives requests from quite a number of musicians to purchase tickets, and in many instances these requests are complied with. In other instances no response is made.

To illustrate: Lady Hearall gives during the year or season, say, four musicales, and averages four different musicians, two singers, a violinist and pianist at each musicale. Of these sixteen musicians about fourteen will give recitals or concerts during the year, and each of the fourteen will mail tickets to Lady Hearall, asking for support or patronage, and maybe Lady Hearall will purchase ten tickets for each event or none at all. What does the Lady Hearall do with the tickets she purchases? Having heard the musician at her home and not having paid him or her, she necessarily does not care to hear him or her for money. When once you know that a musician will perform free of charge you will not be inspired very much with the idea that such a musician

can sing or play well enough to warrant payment. Consequently Lady Hearall throws the tickets into the waste basket or gives them to the butler or tells him to make the help happy, and *that is the reason one meets at London and Paris concerts so many servants and similar members of households!*

The waste tickets represent the empty concert halls; the used tickets are represented by an audience that always is exceedingly free with its applause, because of the delight the listeners have hearing the same artists in concerts who had, on former occasions, sung and played in the drawing rooms of their mistresses.

This is the London, and, to a great extent, the Paris, system of giving concerts and recitals, and that manager in each city is the most popular who has the best list of names to supply with the free tickets that are sent out daily for the purpose of drawing people to the usual concerts, of which over 1,500 take place a season in London, and more in Paris.

It is today the most difficult of all managerial problems in Europe to fill concert halls with "dead heads"; that is the problem of problems. No one dreams of selling tickets at the box office, unless, indeed, it is by some accident or an error. Friends get, what are called, stacks of tickets, and a concert costing from \$150 to \$300 rarely has ten dollars at the box office, and if there are any returns at all they are derived from the hosts who have been utilizing the services of the artists during the season at musicales.

And these very same singers who receive nothing for their work in Europe will demand in America from \$200 to \$800 a performance—and our managers remain poor in making such contracts. The stupidity of it all is nearly appalling and justifies Europe in looking upon us as candidates for insane asylums.

As there are no receipts here and in London for concerts and recitals, the managers cannot flourish. The first source of a successful managerial business is revenue; but there is none. The manager simply charges a fee for engaging a hall, for sending out tickets to his free list, and for the usual services. But the sum received is in nearly every instance a mere pittance.

There are about eight or ten artists in Europe who can draw some money in London; none who can draw any money in Paris, for Paris knows that the prestige of an appearance here is worth something—in America. Outside of these few, not one musician ever gives a recital or concert in London or in Paris with the expectation of receiving one dollar.

Why It Is Done.

These London and Paris recitals and concerts are given by the musicians for their own money at their own expense



for one reason and one reason only. The newspaper notice, and that is all.

Seldom does a London paper criticise any musician severely; this is so well known (in fact, every reader knows it) that no artist or no singer or player runs the risk of adverse criticism, and there



AN EARLY PICTURE OF MATHILDA MARCHESI.

is consequently an assurance that, after a London appearance, a musician can collect his London criticisms, issue them in pamphlet form or have them reproduced in THE MUSICAL COURIER for effect all over the world.

We receive thousands of pounds a year for the reproduction of these London and Paris notices, because it is only through this paper that London and Paris notices are universally read, for THE MUSICAL COURIER is the one paper read all over America and Europe by hundreds of thousands of people every week. Merely to have notices in London papers or in Paris papers can do a limited amount of good to the artist; to publish the criticisms in THE MUSICAL COURIER opens the whole question of the artist's work to the whole world.

"Then why do you expose this condition?" will be asked of me.

Only to stop the free performance. Musicians should never sing or play anywhere without pecuniary consideration. As soon as it becomes known that they refuse to be heard except on a strictly professional basis they will begin to draw paying audiences. It may require some time; but they will succeed finally.

The present process has certainly demonstrated sufficiently that musicians cannot succeed; cannot make any progress, and must in the final settlement of their affairs sink into obscurity as thousands of them do. The present chorus of the Moody-Manners Opera Company, in England, has many members who, in their days, gave recitals and concerts in London; but operating under the prevailing system which has been current for years past, they should be considered exceedingly lucky to be occupied as they are, for most of the musicians who give instrumental or vocal recitals, as it is now done in London and Paris, must inevitably be lost in the musical Nirvana, never to be heard, or heard of again, so far, at least, as this globe is concerned.

But the artists generally are endeavoring to do work here, in this world, so far as I can gather. If they were not anxious to succeed financially, which means artistically, they certainly would not give London and Paris recitals for mere newspaper notices, especially as these have no value at all in Nirvana or even in London or Paris; and as to New

York and America, permit me to say that the European newspaper notices are very much under suspicion.

They are suspected, first, because we Americans are not sure of their honesty, and in many cases we know them to be tainted, and, secondly, there have been so many exportations from Europe into America of musical merchandise which did not at all conform with the sample as described by the European papers. Chiefly, however, we are suspicious because we know that these European "deadhead" recitals and concerts are given for the one purpose of securing American engagements, and the scheme does not work: it has ceased to charm American managers and American musical people for several years past, and I am sure that a few more articles like this, mirroring the situation, will finally end it all. What object can the musical artist then have in spending good pounds for the purpose of giving London recitals? London papers are not read in America.

What Should Be Done?

European artists who have the ambition to appear in America should announce their recitals and concerts and not issue one invitation. If no one purchases a ticket, so much the better, for the artist will at once know that either the manager did not manage properly or that no one was interested sufficiently to pay to listen to the performance. The artist can persist in repeating the recital as frequently as possible, and there is at least the opportunity to secure some attention. Such a recital will cost less than the invitation recital, for all the postage and printing of invitations can be saved, and the sum thus economized can be expended in more general advertising.

A young artist gave last season four Queen's Hall orchestral concerts in order to make an impression. They cost \$8,000; the receipts for the four were \$15. No one even now knows who it was. So much for such celebrity costs with big London notices. A pianist who receives \$250 a recital in America, playing at least thirty to forty such recitals, recently gave a Queen's Hall London Symphony concert costing \$2,100, and the ticket sale was less than \$100, and this was done to secure notices for circulation in America. Why not have saved that American money?

One thousand recitals a season in London cost the musicians about \$250,000. Most of them are never heard of after their recitals in that city, and the few who succeed in America after a London recital with good notices (for there are no bad ones) succeed entirely on their American success. If they would spend the \$250,000 for advertising in America they would at least become known and receive applications for appearances. The London system is like a tremendous hoghead without a bottom; everything is thrown into it and nothing is returned; whereas advertising in America is an investment with a chance of some kind of return. It will be admitted that it must all be the same to this paper; hence what I say is necessarily disinterested and is all for the good of the musicians if they will only accept the advice.

Teaching by Proxy.

It is said that Jean de Reszké has on a number of occasions expressed his regret upon hearing that singers who had taken lessons from him a short time only were announcing themselves as de Reszké pupils, and, naturally, now that his brother Edouard is giving lessons in London, any pupil of his can also announce himself as a de Reszké pupil. The question was gone over last year in this paper, and it was suggested that prominent singing or vocal teachers should take some kind of stand on this disorderly state of affairs. It should be known what

constitutes a vocal pupil and what is necessary, either in lessons or accomplishments, before one can call himself or herself a pupil of a master of renown.

Other essential points must also be considered. If, for instance, and as is the case in many instances, a singer who has received lessons from one or two or three vocal teachers decides finally to go to Paris and enter the de Reszké pupils' symposium, and the said singer, after taking lessons for several months, succeeds in securing some kind of an engagement, and succeeds—if this happens as related, could that singer credit de Reszké, or whom would she credit? Which one of the teachers or how many? She must have attained a pretty fair vocal standard to have entered the de Reszké school. I am bound to assume that for the sake of Mr. de Reszké. Having, then, already been accomplished sufficient to come here to Paris and be accepted by de Reszké, as hundreds and thousands have been, her teachers before her departure to Paris must be high grade masters themselves. To admit that any old kind of screamer, shouter, yellor or so called average vocal specimen can, noliens volens, enter the de Reszké classes simply by paying the money, would be an injustice to Jean de Reszké. It is usually understood that any one can become a pupil provided that he or she will pay the fee. But I shall doubt this for artistic reasons until proof is submitted.

Then who are the de Reszké pupils? Naturally, those who, through previous vocal masters, were made so efficient as to enter the de Reszké classes. And then there can be no de Reszké pupils, not as yet, and de Reszké is therefore perfectly right in discrediting the general method of those who, on leaving his class, announce themselves as de Reszké pupils. He is thus pursuing the proper course of a conscientious artist and teacher.

In order, however, to meet the overwhelming demand for his tuition, de Reszké has been compelled to send his applicants to the *Vorbereiters* (as they are called here in Europe; the *preparers*, we may dub them), following the system wherever a teacher happens to be a favorite of the Americans. Only such teachers as have American pupils have *Vorbereiters*, consisting of pupils also, or protégés.



SALVATORE MARCHESI.

The Mephistopheles of the "Faust" performances at Her Majesty's Theater, London, in 1863.

to whom the pupils are sent who are not, as yet, ready to take lessons from the teacher himself, either from lack of experience or lack of money, and it is always the money poor, not the voice poor or piano technic or violin technic poor pupil, who is sent to these proxy pupil teachers, the big paying pupils

always going to the teacher himself. And this is the essential point of the whole proposition.

A teacher having a large American clientele has his proxy system arranged on a mutual basis by appointing his own pupils as his proxy teachers, and thus guaranteeing them an income which he receives by teaching them. "I have no time to instruct all my American pupils. I cannot teach you for nothing; you admit that. Hence I will give you my pupils, those who cannot pay my prices, and you pay me for teaching you, and I, in that manner, furnish you with the means to pay me." That is the proxy system, a system which should never be tolerated, never.

The pupils are sent to a teacher because of the latter's well known personal capacity to impress his art upon them. Pupils go to Jean de Reszké because his personality counts for something in the world of song. It is Jean de Reszké who is supposed to give the lesson, whereupon the pupil will learn what de Reszké has to impart. But when that pupil is sent to an assistant, to a proxy who has not had the experience, who does not possess the personality, when the pupil gets into the hands of unknown preparers, the whole situation, so far as the pupil is concerned, must be changed. I learn that many pupils have been sent to a certain Scotchman, a friend of Jean de Reszké, a person in music I never heard of, nor have I ever heard of a pupil on any stage who graduated from him. He may be the greatest vocal authority on earth, but no one knows it and it is very apparent that our American pupils would not come here to take lessons from any one unknown, when the object is to take lessons from de Reszké, who cannot, by any stretch of the imagination, give them vicariously and succeed with pupils. Lessons must be given directly by the teacher, personally.

It comes to me that Paderewski's plan at Warsaw, when he gets to work there as head of the Conservatory, will also be on the same distributed plans. There will be such a crowd of American pupils invading Warsaw that Paderewski will not be able to give them individual attention except in a limited degree. The great army of deluded Americans will thereupon be delivered into the tender hands of *Forerunners* and the story of the past repeated.

When will we reach our intellectual majority? When will this insane method cease? Can we not see that it is due to this very system that so few Americans ever succeed in art? There were thousands of American students in Europe each year—say since 1899 only. What has become of those who returned in 1900 after having studied in Europe for years? How many of those who went home in 1901 became fair representatives of musical authority in America? The same in 1902, 1903, 1904, 1905, 1906, 1907—thousands each year?

Is it not a holocaust? How much good money and most valuable, irretrievable time are lost in the pursuit of this *ignis fatuus*? Is it to be kept going on forever and ever? Where are the compositions of the Americans who studied theory in Europe during the past seven years? There are some, but where is the epoch making American composition? Not one symphony—not one. Not one overture. No opera. The few, isolated cases of single performances are only a more emphatic evidence of the failure, the complete failure, of the whole scheme of life as represented by this system of study and effort for a career.

Composition of music is an inspiration. It is poetry in a different form. It is art in its ultimate sense. No one can become a composer by studying, but a composer in order to express himself must study and will study because he cannot help it. Is there any reason why he should come here to become a composer? It is not necessary to leave home to come here and study harmony, counterpoint and composition to become a composer, proof of which is that thousands of men have done so and have returned home without becoming composers;

they are the composition teachers, because they are not composers and were never, originally, intended as such. Some of them claim that they lost the inspiration because they lost their affiliation for the native soil, and it is the native soil that makes the composer. Russian composers did not cultivate the music of any country, as is evidenced by their Russian music, which is, on the average, as mediocre as Russian music is. Had a Russian imbibed German music and had it become imperative with him by pronouncing itself, that Russian would have been more than a Russian composer. We can learn incalculable things in Europe, things never dreamed of at home, just as a cultured European learns phases of New World conditions by traveling in America, but all the study cannot make a man a Keats if he is not a Keats, and all composition lessons fail to make a composer if the spirit of Mozart or Schubert or Chopin or Schumann is absent. Not all or any of these, but merely an iota of either, for as we pass along in our absorption of music, the more of it we hear and the better we know how to listen the more profound becomes our conviction that these great poets of music were among the rarest of natures from whom we must derive some of the very elemental force from which to draft our musical resources.

The American composer cannot be any kind of a composer by studying. He must first be a com-



Sims Reeves as Faust, Salvatore Marchesi as Mephistopheles and Mrs. Sherrington as Marguerite, in the "Faust" performances given at Her Majesty's Theater, London, in 1863.

poser and then he will as naturally study as a duck goes to water because it is a duck. And when he composes, if he does not compose as it will be necessary in order to become recognized, he will find himself influenced by every great musical mind that has helped to build the wonderful tonal world of today, because he will be a part of it. He never can be a composer outside of it, and the reason of the failure of so many attempts to compose properly is that the men who do it do not feel, do not assimilate with the spirit of Bach and Beethoven and Schubert and Mozart and Weber and Chopin and Schumann and Liszt and Johannes Brahms. B.

Miss Von Heinrich in New York.

Miss Louis von Heinrich, the composer, arrived in New York, Thursday of last week, on the steamship Teutonic. A few days before sailing from England Miss von Heinrich gave a highly successful concert in London, the program being made up of her own compositions. She has also appeared in Paris with the Colonne Orchestra. During the summer Miss von Heinrich will appear at musicales in the Berkshires and Newport. She has a wide acquaintance among Americans who divide their time between this country and Europe.

Fremstad was offered an engagement for the recent "Tristan and Isolde" performances at Cologne, but did not accept. The fee was to have been \$500 per night. Loeffler-Buckardt sang the role of Isolde.

Music Festival in Norfolk, Conn.

Music and religion will again combine interests for the pleasure of art lovers in Norfolk, Conn., and for the inhabitants of the beautiful country that surrounds that old town. Once again a music festival has been arranged for the fourteenth annual benefit of the Norfolk Home Missionary Society, at the Congregational Church, in Norfolk. The date set for the concert is Wednesday, July 29. How much more rational and uplifting such an undertaking is than one of those deadly fairs. The man who originated a music festival for the benefit of a missionary society—a home missionary society—deserved to be specially honored.

The artists engaged to appear are: Elizabeth Dodge, soprano; Mme. Schumann-Heink, contralto; Daniel Beddoe, tenor; Charles Schuetze, harpist, and Emilio Agramonte, pianist and conductor. These stars will be assisted by a male quartet of church soloists, including A. P. Hackett, first tenor; Thomas H. Thomas, second tenor; Virgil V. Holmes, baritone, and Donald Chalmers, basso.

It is the character of the music that raises the concert to the dignity of a festival. Assisted by the chorus, under the direction of Mr. Agramonte, Miss Dodge, Mr. Beddoe, Mr. Holmes and the male quartet will unite in the scene in the Temple of Vulcan, from "Aida." Mme. Schumann-Heink will follow with the "Prison Scene" from "Le Prophète." Mr. Beddoe, who comes next, will be heard in the aria, "Lend Me Thine Aid," from Gounod's "Queen of Sheba." There will be harp and organ solos, and the male quartet will give the "Pilgrims' Chorus" from "Tannhäuser," and Mme. Schumann-Heink and Miss Dodge will close the first half of the program with the duet from "Lohengrin" between Elsa and Ortrud.

The second half of the program will be opened with the intermezzo from Offenbach's "Les Contes d'Hoffmann" and Schumann-Heink will follow with the aria, "Mon Cœur S'Ouvre à Ta Voix," from "Samson and Delilah" (Saint-Saëns). The remainder of the bill includes Mr. Beddoe in the "Prize Song" from "Die Meistersinger," Miss Dodge in a group of songs by Fauré, Marie Antoinette, Frank La Forge, and the waltz from "Romeo and Juliet" (Gounod), Mme. Schumann-Heink in a group of songs by Nevin, Chadwick, Carrie Jacobs Bond and Rudolf Ganz. The festival will close with the sextet from "Lucia," in which the voices of the principal singers will be heard.

Kessler, Pupil of Halir and Brodsky, to Arrive July 11.

Those passengers aboard the steamship Carmania, February 14, 1906, when Joel H. Kessler played the violin, will not be surprised to hear that that young man has made great progress in his studies in Berlin with Adolph Brodsky and Carl Halir. When the young man played aboard the Cunarder that cold day in the winter of 1906 many predicted that he would be heard from, and the prediction is about to come true. When he played for the delighted passengers he was fortunate to have among his listeners the Hon. Robert S. McCormack, then United States Ambassador to France, and the Hon. J. L. Griffith. These distinguished men conducted a collection for the youth, which resulted in a generous sum, to be applied to the lad's future studies.

Since then Kessler has made wonderful strides under the noted masters in the Prussian capital. Kessler will arrive in New York July 11 on the steamship Kaiserin Augusta Victoria. He will remain here, and November 18 is the date fixed for his debut at Mendelssohn Hall.

Music for the Sick.

JULY 1, 1906.

To The Musical Courier:

The Home for Incurables is not entirely neglected by musical and eloquent artists, as we have been treated to singing by Melba and Sembrich through a Victor phonograph and two fine organizations, viz., the Letter Carriers' Band and Keating's Orchestra, have given us concerts. Mme. Schilling, formerly of the Metropolitan Opera, and Mr. Castellanos, the eminent pianist, gave us a piano and song recital. The lady has a fine voice, sings with expression and in tune. She was better than anything we have heard, except perhaps Melba and Sembrich. Mr. Castellanos rendered Liszt's rhapsodie No. 2, his own arrangement of the "Pizzicato" ("Sylvia"), and polonaise, op. 26, Chopin, with perfect execution and great charm of touch. When we say that among our patients are several who were once in the active musical life, it is needless to say that the performers had an appreciative audience. Yours truly,

HARRY STEWART.

Wolff-Ferrari has completed a new opera called "The Jeweled Madonna," with a text by Max Kalbeck, of Vienna. The work is to be produced in that city.



LUITPOLD STRASSE 24, BERLIN, W., June 22, 1908.

Ida Hiedler, who for twenty-one years was a permanent member of the Royal Opera personnel, recently has taken leave of that institution. She sang at her final appearance, on Wednesday, the part of Sieglinde in the "Walküre," a role in which she has been distinguished for more than two decades. It was a fitting farewell, the performance being excellent in every respect. She sang with great fervor and her voice sounded as bright and fresh as that of a young girl. After the curtain fell on the first act, she received an ovation, being called out and cheered time and again; finally, when the curtain rose again, the entire stage had been transformed into a veritable flower garden, and a most beautiful flower garden it was. There were flowers of every sort and in every form, such as huge bouquets, baskets, wreaths, harps, lyres and so forth, all paying mute yet eloquent tribute to the artist's popularity with her many friends in this city. After the last act the ovation was repeated; it was a most flattering success, and it was clear that Fraulein Hiedler has a warm place in the hearts of the Royal Opera habitués. Sieglinde has always been one of her best roles, and she has sung it here oftener than any other, save Elsa, in which she has been heard 150 times on this one stage. Hiedler has by no means given up her artistic career; she is only forty years old, having joined the forces of the Royal Opera at the age of nineteen. She intends to sing in opera for many years to come, but she will not accept a permanent position again, preferring to be free to appear as "guest" in her leading roles on prominent stages, both at home and abroad. A Viennese by birth, Fraulein Hiedler studied singing with Professor Resz in her native town. It was at the home of her singing teacher that Count Hochberg, the former intendant of the Royal Opera, heard the youthful singer; he was so charmed with her art and personality that he immediately engaged her for Berlin. She made her debut in 1887 as Marguerite in "Faust." Her beautiful voice, her natural grace and warmth, her sympathetic appearance and pleasing personality soon won for her a host of friends in this city, and as was demonstrated on Wednesday, they have remained faithful to her. Fraulein Hiedler has always been a broadminded artist, singing a comprehensive repertory, but she has especially distinguished herself as Elsa, Sieglinde, Elizabeth, Eva and Senta in the Wagnerian music dramas.

The contract of Hermann Bachmann, the principal baritone of the Royal Opera, has also expired, and the artist has not renewed it, although the management is eager to have him do so, and with good reason; for where can they find a Wotan like Bachmann? Bachmann will no longer remain permanently at the Royal Opera, but it is probable that he will sign for a certain number of appearances in the spring and fall of each season. In fact he has been singing as "gast" since May 1, his contract having expired on that date, and during these six weeks

he has been heard no less than thirty times. His last appearance of this season was in "The Flying Dutchman" on Friday evening, when he gave a splendid performance of the title role. Bachmann is one of the few German artists who actually "sing" Wagner. He has made a special study of the Wagner Sprechgesang in its relation to the possibilities of good tone production, and he has been singularly successful in reconciling the two things with each other. The part of the Flying Dutchman suits him to perfection, and it was an unalloyed pleasure to listen to him. Putman Griswold, our American basso, who now is one of the pillars of the Royal Opera, also gave an admirable rendition of the role of Daland. Frances Rose was announced as Senta, but an indisposition prevented her appearance, and Fraulein Kurt, of the Brunswick Opera, was called upon at the last moment as a substitute. She proved to be an excellent artist and sang with great warmth and intelligence. Edmund von Strauss is not an inspired conductor, and he hurried the tempi of the first movement to such an extent that the singers had difficulty in keeping up with him, but otherwise the standard of the performance was a high one.

The accompanying photograph shows Nicoline Zedeler, the violinist, with the three Berlino children—David, age



THE BERLINO CHILDREN.

Three remarkable American prodigies, with their violin teacher, Nicoline Zedeler.

nine; Robert, age six, and Clarence, age four. These little boys are among the most remarkable cases of precocity ever known. The two older ones study piano with Alberto Jonás, and the youngest has violin lessons with Miss Zedeler.

Marcella Craft is one of the most gifted American girls singing in opera in Europe. She is at present the

leading soprano of the Kiel Opera, which now is an institution of importance, as it has been subventioned by the city, and it is also essentially a court opera, for Prince Heinrich gives it his special attention. Miss Craft, a native of California, after studying in Milan, began her career on a provincial Italian stage. After leaving Italy it was her intention to return to America, but while on her way home she sang for an operatic agent at Munich, who advised her to remain in Germany. He arranged an appearance for her at the Elberfeld Opera, where she sang in "Traviata" and "Faust." This, her German debut, was a great success, and as a result she was engaged at Mayence, where she remained for two seasons. From Mayence she went to Kiel, where she has sung one season and where she will remain for another year. I have heard Miss Craft sing repeatedly during the last three years and on Wednesday I heard her again. She is an admirable artist, who combines a beautiful voice (which she uses with great skill) with artistic intelligence and unusual warmth of expression. Miss Craft has, above all, a keen insight into the psychological aspect of every role she undertakes and her interpretation of the part of Violetta is one of the most interesting I ever heard. She excels equally as a singer and as an actress, and it was evident, from her work on Wednesday, that she is growing continually.

Emma Lucie Gates, of Salt Lake City, who has been singing in concert in the United States with success for the past six years, has come to Berlin to prepare herself for opera with Blanche Corelli, with whom she formerly studied. She recently sang at the Stern Conservatory in the presence of Director Gustav Holländer, the Moroccan Ambassador and suite, and several other distinguished personalities, making a splendid impression. She sang works by Leoncavallo, Tosti and Strauss, revealing a beautiful voice and a great deal of temperament. She will undoubtedly make her way in opera.

This is the season of public pupils' concerts at conservatories, and many a budding young artist now is taking the first steps up the steep and stony way that leads to Parnassus. The Stern Conservatory, the Klindworth-Scharwenka Conservatory and the Eicheberg Conservatory have been giving public concerts of this kind, the first institution in Beethoven Hall and the Philharmonie and the other two in the Blüthner and Scharwenka Halls. It goes without saying that music institutions of such high rank do excellent artistic work and some of the pupils who have been heard at these concerts give promise of bright futures.

The Stern Conservatory gave its first big pupils' concert at Beethoven Hall on Saturday evening, June 13, which was followed the next day by a concert with the conservatory orchestra and soloists in the large hall of the Philharmonie. This orchestral concert was under the baton of Prof. Gustav Holländer, director and first violin teacher of the conservatory. The first number was a symphonic festival march by Werner Klebba, a student of the composition class of Philip Rüfer. Young Klebba is a talented youth who has invention and marked ability for instrumentation. Lucie Bruch, a pupil of Professor Holländer, played the first movement of the Beethoven violin concerto in a very creditable manner. For her age—she is only fourteen—she is technically far advanced, she draws a good tone and plays with much warmth. Weber's "Concertstück" was well played by Martha Schaarschmidt, a pupil of James Kwast; in fact, there were three other piano pupils, all Russians, who figured on the program. Helene Praetorius, of Riga, a pupil of Emma Koch, played the first movement of the Beethoven E flat concerto, displaying a marked degree of efficiency; Sophie Murawkin, of Kiev, a pupil of Theodor Schönberger, gave an excellent rendition of the two movements from the Grieg concerto; while Helene Sommerfeld, of Odessa, a pupil of Martin Krause, played the Liszt "Todtentanz" for piano and orchestra. This young lady made a particular hit. She is one of those specific piano talents who seem born for the instrument, and it is evident that her training under her eminent master has been of the very best. It is impossible to mention all of the pupils, but a very prominent young singer is Marie Schreiber, a pupil of Madame Nicklass-Kempner, who gave a very fine rendition of the

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mad scene from "Lucia." A young singer of great promise is an American girl, Myrtle Lee, a pupil of Blanche Corelli. She sang numbers by Teresa del Riego, Saint-Saëns and Loewe, displaying a sweet, voluminous, well-trained voice, and a penetrating spirit.

The Eichelberg Conservatory gave a pupils' concert with orchestra at Blüthner Hall yesterday under the direction of Paul Elgers, who, like Holländer, is director and principal violin instructor of the school. The conservatory orchestra is a very creditable one; it played the "Prelude du Deluge," by Saint-Saëns, besides the accompaniments to the soloists, in a praiseworthy manner. Elgers, who appeared as orchestra director for the first time, revealed decided talent in this direction. He led with assurance and circumspection. Two young pupils of Fritz Masbach, the head of the piano department of the conservatory, Gertrud Hoeltz and Anton Meyer, were heard, the former in Weber's "Konzertstück" and the latter in the first movement of the Grieg concerto. Both pupils made an excellent impression, displaying a clear, reliable technic, a legitimate piano tone, and an interpretation characterized by musical refinement. They were both heartily applauded. Great successes, too, were scored by two vocal pupils of Franz and Therese Emerich. Davida Hesse gave a rousing rendition of the big "Traviata" aria. This young lady has a lyric soprano voice of unusual beauty and volume, and her control over it is quite remarkable. Her technic, her breathing, her tone production, her phrasing and her style, all showed that she is practically a finished artist, who will soon be ready to embark upon her career on the operatic stage, and, unless all signs fail, this career will be a brilliant one. The other Emerich pupil was Muriel Gaugh, an English girl, who sang the polonaise from "Mignon" in an admirable manner. She has a sweet, penetrating voice, a high degree of vocal skill and a large fund of temperament. Miss Gaugh, who formerly sang in operetta in England, has been with the Emerichs only six months, and during that time her progress has been remarkable. She was originally destined for soubrette parts, but her voice has increased in volume to such an extent that she will, without doubt, be able to do all the big coloratura parts after another year's study.

At the third public concert at Scharwenka Hall, a pupil of Director Elgers, an Italian named Francesco Scocozza, made an excellent impression with his artistic performance of Sinding's ballade and a "Capriccio Mazurka," by Campanelli. Scocozza is a genuine violin talent; he has a very reliable technic and the warmth of his race. Ella Schmücker, a pupil of Ipes Speet, sang the solo in Schubert's serenade for contralto and female chorus and also three Schubert lieder, "Gretchen am Spinnrade," "Wehmut" and "Rastlose Liebe." Fräulein Schmücker, whose voice was in a bad way when she came to Madame Speet a year ago, has made astonishing progress. While her organ was formerly very unsteady, having a disagreeable tremolo in the upper notes, it is now firm as a rock. She also sings with exquisite taste. She did herself and her teacher great credit. Another pupil of Madame Speet, Annemarie van Roode, a Dutch girl, is also a promising singer. Very good work was done by the pupils of the ensemble classes of Eduard Behm and Fritz Otto.

Carl Müller-Hartung, a man who played an important part in the musical life of Weimar for a period covering nearly forty years, 1865-1903, passed away in this city last week at the home of his daughter, the well known vocal teacher, Julie Müller-Hartung. It was Franz Liszt who induced Müller-Hartung, then a young man of twenty-six, to settle in Weimar in 1865, and to accept the post as church music director and conductor of the oratorio performances at the Stadtkirche. In 1869, Müller-Hartung also became assistant conductor to Edward Lassen at the Opera, and he was further appointed di-

rector of the Grand Ducal Music School. He remained at the Opera until he was succeeded by Richard Strauss in the late eighties, and he was at the head of the conservatory and church music until he retired from active life five years ago. Born at Stadt Sulza, May 19, 1839, Müller-Hartung, after acquiring a good general education, devoted himself to the study of music, his teacher being the celebrated contrapuntalist, Kühnstedt, of Eisenach. He entered upon his first position as a youth of eighteen, having been appointed assistant conductor at the Dresden Royal Opera; two years later, he accepted the position of the church music director at Eisenach, where he remained until Liszt induced him to go to Weimar. Müller-Hartung was a man of genial disposition and sympathetic personality; he was just the man to make friends with everybody, and I do not believe he had an enemy in the world. He occupied a very high social position in Weimar, which was due, not only to his own talents, but also to the fact that he had married the daughter of a Hamburg merchant prince, a woman of un-



MADAME ZBROUEFF.

With the Russian Imperial Opera, recently visiting Berlin, Madame Zbroueff is shown here as Ratmir, in "Rousslan and Ludmilla."

usual social ability and distinction. The charming evenings spent at Müller-Hartung's home, in the Belvedere Allee, where the élite of the social and artistic world of the unique little city of the muses was frequently invited, are among the most delightful recollections I have of Weimar.

The Klindworth-Scharwenka Conservatory is also giving a series of public concerts, but as the most important of these with orchestra will occur next Saturday, I will re-

serve my account of the work done by this school till next week. The competition for the Blüthner grand piano, which takes place every year at the Scharwenka Conservatory, was won this season by Sylvia de Figueiredo, of Rio de Janeiro. The prize judges were Gernsheim, Schumann, Rüfer and Schnabel.

The Mozart Orchestra has disbanded. Its artistic quality was such that it was evident from the start that it could never establish itself here permanently, much less compete with the Philharmonic. However, a third big symphonic orchestra is quite possible and even necessary in Berlin, but it must be composed of first class material. It is said that a new orchestra is to be founded, which will give concerts the coming season under Oscar Fried at Blüthner Hall. This new orchestra will also officiate at the big Panzner symphony concerts in Mozart Hall. Only six of these will be given the coming season.

The Foreign Press Association, of this city, recently gave its first big reception at the Kaiserhof, which turned out to be a very brilliant affair. Some 800 guests were present, representing every foreign paper of importance that has a correspondent in Berlin, also the diplomatic corps, the editors in chief of the principal Berlin dailies, and distinguished men and women from the local art and literary worlds. There was a speech of welcome delivered by Harry Walden, of the Neues Schauspielhaus, which was followed by several vocal selections rendered by Francis Maclean, of the Royal Opera, and Mesdames Fiegner and Kousnetzowa, and M. Davidoff, of the Russian Imperial Opera. A very entertaining afternoon was spent and it is probable that the society will give a big reception of this kind, from now on, at least once a year.

Putman Griswold has been singing with pronounced success at Covent Garden. He appeared this season in Wagnerian roles only, singing the parts of Daland, King Mark and Pogner, his interpretations calling forth unstinted praise.

George Reed, one of Fergusson's most successful pupils, has been re-engaged at the Trier Opera, where he will receive next season a salary just four times as great as was paid him last year. At Trier, Reed has had an opportunity to sing all the leading Wagner tenor roles, and he has grown very perceptibly, as was to be expected from one with his talents and zeal.

Elsa von Grave, the wife of Alberto Jonás, after an absence of one year spent in America, has returned to Berlin. The artist is in the best of health and spirits and she seems glad to get back to this mecca of pianists.

Fräulein Kuhnke, a pupil of Blanche Corelli, who is a leading teacher of the Stern Conservatory, has been engaged for five years at the Wiesbaden Royal Opera.

Dr. Florence Ziegfeld, accompanied by Mrs. Ziegfeld, recently spent several days in Berlin, stopping at the Adlon, Berlin's new and most sumptuous hotel. The genial doctor looks as if he were fifty years old instead of sixty-seven. He is in the best of health and seems good for another thirty years. He went from here to Paris and will sail on the Crown Princess Cecilie from Cherbourg the coming Wednesday. Dr. Ziegfeld did not engage any new teachers for the Chicago Musical College, this being purely a pleasure trip. The doctor is so accustomed to crossing the Atlantic every year at this season, that the habit is too strong to be broken. I think this was his tooth trip.

Wolfsohn and Dippel, William Kaun, the Milwaukee publisher, and a brother of the celebrated composer, Hugo Kaun, and William Hubbard, critic of the Chicago Tribune, were also among the recent American musical visitors to this city.

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For the matinee to be held at Covent Garden this afternoon, in the presence of Their Majesties the King and Queen, to commemorate Melba's twenty years of consecutive service at the Royal Opera, the only seats left unsold for days previous have been the unreserved gallery seats at three shillings, which are to be sold this afternoon at the doors. Exceptional prices have been paid for many of the boxes, Sir Ernest Cassel heading the list with one hundred pounds. Lord and Lady Mount Stephen, Lord and Lady Iveagh, Lord and Lady Brassey, Baronne Alphonse de Rothschild and Alfred de Rothschild are among the many others who have paid large sums for their boxes. The Prince and Princess of Wales desire it to be known that they are very disappointed at not being able to be present, owing to the garden party at Marlborough House. The matinee, however, will terminate in time to allow their guests an opportunity of attending both functions. The patients of the London Hospital, to which Madame Melba will devote the proceeds of the matinee, have made a copper collection to purchase a little bouquet for the prima donna, and it is safe to assume that among the many beautiful floral offerings she will receive, none will give such pleasure as this modest little souvenir from the poor sufferers of the East End. The first act of "Madame Butterfly" will be sung by Destinn, Walter Hyde, Madame Lejeune and Signor Scandiani. Madame Melba, Miss Hatchard, Signor Marak and Mr. Crabbe will sing the first act of "Traviata," the appearance of Madame Melba being, of course, the great event of the afternoon.

The past week has been of unusual interest in operatic matters. Tetrassini appeared as Rosina in the "Barber of Seville" for the first time in London, with Sammarco, Bonci, Gilibert and Marcoux in the cast. Destinn, Walter Hyde and Scotti sang "Madame Butterfly" on Tuesday, while on Wednesday evening Madame Melba appeared as Violetta in "Traviata." She was in fine voice and sang with superb quality of tone and ease and evenness of production. Perhaps the finest grace of her singing is the care which she takes to keep her numbers in their true relation to the score; one never feels, even in "Ah fors e lui," that she is out for a special effort.

Thursday evening brought the revival of Puccini's "Manon Lescaut" with Cavalieri in the name part, this

being her first London appearance. The opera was splendidly staged, and her success on that evening, in spite of her voice not seeming large enough for the house, will attract many to her second appearance. Zenatello was the great success of the evening, singing the role of Des Grieux. Another revival on Friday evening, Bizet's "The Pearl Fishers," gave Tetrassini the opportunity to appear in what is said to be "her favorite role." The opera did not prove of special interest, the only apparent reason for its revival being to add to Tetrassini's rather limited repertory. Repetitions of operas filled out the balance of the week, and there was no change in the casts of the different operas sung.

An American woman composer who has recently given concerts with orchestra in Paris and London is Louis von Heinrich, whose studies have been carried on both in her own country and in Europe. It is said of her that when she took her first compositions to Karl Klindworth, of Berlin, the great master, struck with their precocity, threw them across the room saying, "I don't believe you ever wrote them." At Yale University, when she was given the degree of Mus. Bac. after two years' study, Dr. Parker



LOUIS VON HEINRICH, MUS. BAC.

said she "did more than all the rest of the class put together." In Leipzig, the diploma for piano and composition was conferred upon her in four months, and she had the honor not only of writing the first concerto composed by a woman in the Leipzig Conservatory, but also of writing and playing for the first time the cadenza to the B flat piano concerto of Mozart. Miss von Heinrich sails for New York, June 24, on the White Star steamer Teutonic. She is going to America to arrange matters of importance regarding the production of her works.

Ernest Sharpe's recital last week was devoted to modern English composers and included songs by Hubert

Ryan, C. H. Parry, May Dawson G. Bantock, Mallinson, Raymond Loughborough, N. Johnson, Walford Davies, G. W. Cox, Landon Ronald, P. H. Williams, K. Rae, Hermann Lohr and Francis Allitsen, five of the latter's songs being sung, the last one, "Swords of the Valhalla," being in manuscript, composed for and dedicated to Mr. Sharpe. There was a large audience present and many of the songs had to be repeated. The next program will be devoted to American composers.

Madame Rider-Kelsey will make her debut as Micaela in "Carmen" when that opera is given its first appearance this season on Saturday evening next.

Mischa Elman had a fine program arranged for his last recital of the season, which took place at Queen's Hall on Saturday afternoon. He was at his best and his interpretations of the different numbers left nothing to be desired. César Franck's sonata for violin and piano, Bach's chaconne, Handel's sonata in A, Sinding's suite in A minor, Joachim's romance from the Hungarian concerto and Sarasate's "Caprice Basque" furnished the opportunity for this violinist to display all his remarkable powers of technic and interpretation. He had to play several encores and was presented with a laurel wreath. Assisting at this recital were Tilly Koenen and Richard Epstein, the former singing two groups of songs that included two in English by Max Mayer. The "Waigenleedken" of Arnold Mendelssohn had to be repeated.

The usual June concert was given at the Crystal Palace on Saturday afternoon, when Sullivan's "Golden Legend" was sung, the soloists being Agnes Nicholls, Ada Crossley, Ben Davies and Watkin Mills. The singing of Mr. Mills, as usual, brought forth much applause.

Three pianists who have appeared during the past week were Sofie Menter, at Steinway Hall, her program made up of the usual familiar concert pieces, four Chopin numbers occupying the place of honor in the scheme.

Percy Grainger and William Willis also gave recitals.

Emile Sauret assisted Madame Sobrino at her afternoon concert last week, his contributions to the program being a sonata for piano and violin by Frederick Gernsheim, in which Carlos Sobrino was at the piano; Saint-Saëns' "Introduction and Rondo Capriccioso," the courante and gigue of J. S. Bach and two little pieces arranged by MacDowell after sketches from the clavier book for W. S. Bach, 1720, as well as a Scarlatti sonata. Madame Sobrino devoted the majority of her songs to German, four only being in English, of which one was sung for the first time in public, "The Fairies," by Mr. Bax.

Frank Broadbent announces that his pupil, Jean Newman, a charming Canadian, will return to the concert platform in the autumn, having recovered from a severe illness. This will be her first appearance since the death of her father, Frank Newman, late of Montreal.

The opportunities of hearing Russian folksongs in London, sung by a Russian, are not of frequent occurrence, so that the recital by Eugenia von Klemm attracted a large and interested audience. Wearing a Russian costume, a court dress of a hundred years or so ago, there was a distinctly Russian flavor about the recital, in addition to

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the songs. As a matter of record, and also as showing some names quite new to the English musical world, the list of the composers is given. Dvůřák, Glinka, Moniuszko, Goorlieff, Varlamoff, Gretchaninow, Vilboa, Tschai-kowsky, Rimsky-Korsakoff, Dargomijski, Rubinstein, were drawn upon, while there were four national melodies to close what had proved a most interesting program. Miss von Klemm's voice is contralto and she is enthusiastic about the songs of her own country.

At the recital by Miss Peppercorn and Mr. Oumiroff on Monday evening, the latter sang a group of Slovak songs by Mikulas Schneider-Trnavsky, this being the first time they had been heard in England. A foot note explained that the Slovaks, although of Slavonic nationality, and speaking a language closely allied to the Bohemian (Czech) tongue, form the principal portion of the population of the kingdom of Hungary. The songs were, to English their titles, "The Drunkard," "Far, Far Away," "Near Pressburg on the Danube" and "The Carman." By special request, Mr. Oumiroff sang Dvůřák's "Songs My Mother Taught Me," of course, in Bohemian.

The Rev. Dr. Collisson recently gave a concert of his own compositions at Steinway Hall, which included songs and piano solos. As he had the talent for composition, he decided to turn this talent to account by devoting the profits from his music and concerts to charitable works. He played three piano solos at his concert and had the assistance of Gordon Cleather, Lucis Johnstone, Madame Mullen, Arthur Winckworth and Henry Beaumont in the interpretation of his songs.

Vera French, Arthur Barbour, the Misses Nora and Frederica Conway, the four Svardstrom sisters, Ada Thomas and Dorothy Bridson, Florence Shee, Katharine Jones, Signor Cafetto, Jeanne Blancard, Joseph Hollman, Mary Gwyn, Bernard Flanders, Paderewski, Rheinhold von Warlich, Kirkby Lunn, Charles Normand, Arthur Friedlander, Sofie Menter, Dora Eshelby, the Beatrice Langley Quartet, Madame Kopetschny, Nadia Sylvia, German Reed, Marjorie Wigley, Alfred Kastner, Ethel Marsh, Reginald Davidson, Julia Culp, Paul Reiners, Miss Hall, the British Musical Society, Edith Allen, and Welsh Ladies Choir all appeared during the past week.

The wedding of Dr. Frederic Cowen to Miss Richardson took place on Tuesday, the ceremony being before the Registrar of St. Marylebone. Only immediate relatives were present. Miss Richardson is a vocalist who has appeared in concerts. There were many presents from choral societies and friends, the names of many well-known musicians appearing on the list. The couple leave next week for the Continent, where the honeymoon will be spent.

A. T. KING.

Emil Büchner, the Erfurt conductor, died there recently, aged eighty-three.



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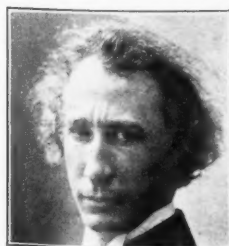
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Marguerite Melville's Success.

The following press notices on Marguerite Melville's playing appeared in Swiss, Vienna and Berlin papers:

Between two orchestral numbers, which were finely played by our symphony orchestra at the Maison du Peuple on Wednesday, we had the opportunity of hearing a young American pianist from Berlin, Marguerite Melville. She played the Schumann concerto with a remarkable understanding of the spirit of this master. It was as Schumann as could possibly be imagined—full of poetry and of that subtle charm so often morbid, which few of even our great artists are able to express. Mlle. Melville, it goes without saying, possesses the infallible and brilliant technique indispensable for a work of this standing. She was justly feted.—*Journal Suisse*, March 26, 1908.

Quite a different impression was made by the concert of Marguerite Melville, whose appearances last season were all stamped with artistic success. We heard a powerful tone poem from her, the sonata in F minor of Brahms. Although we are of the opinion that this Colossus belongs to the category of piano compositions not written for the tender hands of the weaker sex, we must acknowledge with pleasure that this spirituelle looking young girl gave us an extraordinary performance of it. She has penetrated deeply into the true, broad German style with eminent understanding and intelligence. Her soft but firm touch as well as her clearly defined phrasing appeared to splendid advantage, especially in the beautiful andante and in the Schumannesque scherzo. Our heartiest wishes to this genuine talent.—*Carl Lafitte* in *Wiener Allgemeine Zeitung*, April 2, 1908.

The young pianist, Marguerite Melville, again proved herself a musician of high order. Her technique is well developed and the interpretation intelligent, energetic and full of style. She had a genuine success.—*Vienna Deutsches Tageblatt*, April 4, 1908.

The interesting feature of the last symphony concert under the direction of Alex. Birnbaum, was the beautiful Schumann A minor concert, with Marguerite Melville as soloist. From the very first measures the public realized that the young and brilliant pianist was the possessor of a musical temperament, quite exceptional. A piece of exquisite delicacy was the middle movement in F major, while in the first and last movements she displayed remarkable virtuosity and strength of arm and wrist. What particularly attracted our attention was the strong rhythm, the verve and spirit which this sympathetic young artist has in her playing. She was obliged to play an encore, the delightful G major nocturne of Chopin, which she gave with great charm and poetic feeling.—*La Tribune de Lausanne*, February 28, 1908.

Marguerite Melville has already played many times in Berlin. She is a splendid artist whom one always follows with interest. Impulsive enthusiasm and thoughtful introspection are blended beautifully in her playing. The tone which she brings from the instrument is full of charm, and capable of all dynamic shadings. The technique clear and infallible. The big F minor sonata of Brahms gave her full opportunity to display her extraordinary powers. Variations of Brzezinsky, an etude of Szymanowski and a melodically and harmonically clearly formed and highly interesting nocturne of Henryk Meier were also finely played. The large audi-

ence was most enthusiastic in its demonstrations of approval.—*Berliner Börsen Zeitung*, March 12, 1908.

Marguerite Melville's playing is modern in tendency, impulsive, yet full of poise. The new Polish compositions were highly original.—*Die Musik*, Berlin, March 19, 1908.

Marguerite Melville is already well known in the musical circles of Berlin. Although the virtuoso side of her art is well developed, it is her interpretations which show her to be a pianist of more than ordinary powers. Especial praise should be given her for bringing some interesting new Polish compositions before the public.—*Signale*, Berlin, March 15, 1908.

Marguerite Melville, the young American pianist, whose successful appearances here last winter we remember with pleasure, played again last week at the Kleiner Musik-Vereins Saal. Her interpretation of the Brahms sonata in F minor stamps her as a genuine artist, even criticising from the highest standpoint.—*Illustrirter Wiener Extrablatt*, April 16, 1908.

Right Again.

BATTLE CREEK, Mich., July 2, 1908.

To The Musical Courier:

In reading the "Reflections" by your editor-in-chief (in the latest issue of the paper) upon the queries that have been made regarding Paderewski's playing, it seems to me that a very important point has been overlooked. The editor goes to great pains to give the criticisms of papers throughout America and England regarding Paderewski's playing and endeavors to show that THE MUSICAL COURIER is not the only paper that has seen fit thus to criticise the playing of the great money maker.

Has it ever occurred to the editor of THE MUSICAL COURIER that what the daily papers say is never read outside of the cities in which they are published and that the reason so many comments are made on the attitude of THE MUSICAL COURIER as regards the playing of Paderewski is because it is the only paper that is universally read in musical circles? I am not attempting to boom THE MUSICAL COURIER, because there are a lot of things said in THE MUSICAL COURIER columns that I do not approve of, but I must be broad enough to acknowledge that the very article written by the editor shows this difference between what is said in the daily papers and what is said in THE MUSICAL COURIER, and the fact that so many people in the musical world believe that THE MUSICAL COURIER is the only paper that criticises Paderewski's playing adversely proves the point that I make, and this point is made plainly evident in the article of your editor, written in Paris under date of June 8.

H. B. LEWIS.

Alfred Sormann's new opera is called "King Harold." The première will be in Stettin.

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GIORGIO SULLI, VOCAL MAESTRO AND MUSICIAN.

Giorgio Sulli is one of a limited number of vocal teachers who are also good musicians. The combination is rare. As a maestro, he is having wonderful success in this country. Both in New Haven and at his Carnegie Hall studios, New York, one is always certain of hearing good voices, correctly and beautifully trained. As the proof of the pudding is in the taste, so it must be affirmed that it is, after all, through the singing of pupils that vocal teachers are judged. They may preach until the doom of time, and form associations to elevate the profession of vocal teaching, but unless a teacher can introduce pupils who can sing well enough to appear in public, he and she might just as well confine his and her activities to regions remote from the big cities.

Giorgio Sulli was born in Palermo, Italy, in 1864. As a child he showed marked musical temperament, and his parents decided to give him a musical education. Before he was seven years old he had his first success in concert, playing Chopin's music. The praise that was showered upon him for his continual success did not satisfy his artistic soul, and at the age of fifteen he entered the Conservatory of Music at Naples to become a true musician. His teachers were: Serrao, in composition; Cesi, in piano, and Alfonso Guerica, in singing, of which department he was assistant teacher for three years.

After graduating, in 1884, Giorgio Sulli began his career as conductor of orchestra, gaining splendid success not only in Italy, but in Spain, France, Austria and South America; meanwhile he continued to teach voice, and his school in Milan was one of the best.

Since 1894 he has devoted himself entirely to teaching. In Florence, where he conducted many important theatrical seasons, having under his direction Bonci, Pinkert, Cucini, Battistini and other singers of world-wide reputation, his vocal studio was the most frequented next to that of the famous Vannuccini.

It would take up too much space to publish the names of all Sulli pupils who have been and are singing on the operatic stage, but mention should be made of Martinez-Patti, G. Ruscitano, Mario Sammarco (baritone of the Manhattan Opera House and Covent Garden, London), Daria Farni, C. Zawner, Gino Giovannelli, Sarcoli, Emma Marselli, Nella Linari, Tarquinia Tarquini and Carmen Melis.

Clara Clemens, the contralto (daughter of Mark Twain), now singing in London, is one of Maestro Sulli's most grateful pupils.

Besides the singers now in opera houses in this country and Europe and those heard on the concert stage, Sulli is also the master of many excellent teachers achieving success in all parts of the United States.

Maestro Sulli resorts to none of the so-called methods in his teaching. He studies the individuality of each pupil,

and, as a matter of course, his training is on the lines of the old Italian masters who established the school of bel canto. Pupils who study under Sulli are certain to be inspired by the magnetism of the master. It has been said that he even arouses temperament in pupils never suspected of having any.

Having a wide acquaintance with singers and managers in Europe, Sulli is able to place pupils who are ready for opera. He knows the Continent thoroughly and this assures talented singers from his studios an almost immediate engagement.

October next, Maestro Sulli will open a new studio in the Metropolitan Opera House Building, 1425 Broadway, suite 19, 20 and 21. He will teach there on Mondays, Wednesdays and Fridays.

Von Klenner Pupils Sing for the Federation.

Boston, July 3, 1908.

Eleanor Creden and Mrs. Myles Standish, two pupils of Mme. Evans von Klenner, of New York, were the soloists at the reception held in honor of the visiting club women here attending the convention of the General Federation of Women's Clubs. It is estimated that five thousand women were present when the Von Klenner pupils sang. Their singing elicited hearty applause and later many congratulated Madame von Klenner, one of the distinguished professional women who are members of the Federation. From Boston, Madame von Klenner went to Point Chautauqua, N. Y., where she will conduct her summer school of singing until September.

Habelmann in Germany.

Theodore Habelmann sailed for Germany, Tuesday of last week, on the steamer Kaiser Wilhelm der Grosse. He will return to New York on the same steamer, September 2, and resume his lessons in tone production and dramatic work and operatic repertory, September 15, at his studio-residence, 909 West End avenue. Applications may be made to the secretary at this address. Mr. Habelmann went abroad at the request of several professional pupils who are filling positions at various opera houses on the Continent.

Hartmann's Accompanist Here.

Alfred Calzin, the pianist from Berlin, who is to accompany the violinist, Arthur Hartmann, on the forthcoming tour of this country, arrived in New York Saturday of week before last on the steamship Amerika. Calzin is now in Marine City, Mich., on a visit to his father. The Hartmann tour will open the 1st of next November.

Karoline Pruckner, the Vienna singing teacher, died a few weeks ago, aged eighty-three.

Dora Becker's London Criticisms.

Dora Becker, the American violinist, now in London, won a real triumph at her first London concert at Aeolian Hall, June 16. Considering that it was her first appearance in a season when there are many concerts and the opera to attract attention, her success is all the more wonderful. But Miss Becker is a sterling artist and deserves the recognition she is receiving abroad. Four criticisms of her London debut follow:

A recital was given at the Aeolian Hall last night which served to introduce Dora Becker, an American violinist, who enjoys considerable reputation in her own country, where, it is understood, she first appeared in public at the tender age of seven. In later years Miss Becker enjoyed the inestimable privilege of studying with Dr. Joachim, who manifested a warm interest in her career, and himself arranged for her debut in Berlin under the auspices of the Philharmonic Orchestra. It is natural therefore to find in her playing something of the "classic" manner. In Max Bruch's concerto she displayed refinement and restraint, allied with a good tone and technique, which are excellent qualities, and she also turned her skill and musicianship to account in Bach's chaconne.—London Daily Telegraph, June 17, 1908.

There is much that is praiseworthy in the playing of Dora Becker, who gave a recital at the Aeolian Hall last night. Her production of tone is full and resonant, combined with which is a fluent technique and an excellent command over her instrument. Miss Becker will doubtless achieve conspicuous success.—London Standard, June 17, 1908.

The young violinist whose recital attracted a large audience to the Aeolian Hall last night has a good tone and a sound technique. She played Bruch's concerto in G minor and Bach's chaconne as well as some very well known smaller pieces with a remarkably decisive attack, an evident feeling for rhythm, and really musical phrasing.—London Times, June 17, 1908.

Dora Becker, a young American violinist, who appeared at the Aeolian Hall on Tuesday night, studied under Joachim for some years and the fruit of his teaching is found in the thought and sincerity of her style. Max Bruch's concerto in G minor and the Bach chaconne served to display her possession of much fluency, a full, resonant tone and a strong feeling for rhythm.—London Sunday Times, June 21, 1908.

Immediately after her recital, Miss Becker was engaged to play in joint recital with the singer, Halsted Little.

Isabel Hauser in Brittany.

Isabel Hauser, the pianist, is in Brittany enjoying an ideal vacation. In a recent letter to a friend, Miss Hauser describes a charming stay of one week in London before sailing for the French coast. Mrs. Frederick Dean, the contralto, is with Miss Hauser. Both will return some time in August. Miss Hauser will pay a visit to her old home in Ohio before she resumes her musical activities in New York.

Bust of Caesar Presented to Goodson.

About ten minutes before Katharine Goodson went on to the platform at her orchestral concert at Queen's Hall, London, on June 2, a large bust of Julius Caesar was brought in the artist's room, with a card from an enthusiastic admirer. The following words were written on the card:

This bust of a great man is sent to a great woman as a token of fervent admiration from an enthusiastic lover of her perfect art.

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NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY, MRS. JOHN OLIVER, 1
MEMPHIS, TENN., July 2, 1908.

The Amateur Musical Club, of Belvidere, Ill., has just closed the most successful season of its existence, with a members' recital given by Carolin Carver Hyndman. Several organ numbers were given by Alice Rogers and the entire program was one of artistic excellence. Mrs. J. Ramsey was re-elected president of the club for the ensuing year and the outlook for future work of the organization is exceedingly bright. Jennie Hannah is the Federation secretary for the club and is a most competent and faithful officer.

Memphis, Tenn., and the Beethoven Club, of that city, will have a new artist member this fall in the person of Florence Wolcott-Donaldson. Mrs. Donaldson's preliminary musical education was acquired at the Metropolitan Conservatory of New York. She has since studied with Dudley Buck, De Bassini, Madame Valda and other eminent teachers. Memphis is receiving Mrs. Donaldson with open arms, not alone for her ability as an artist, but because of her charming personality.

The "St. Cecilia Edition" of the Grand Rapids Press was a glorious success, both artistically and financially. The page devoted to the National Federation was edited by the Federation's gifted president, Mrs. C. B. Kelsey, which fact assured its success in advance. More than two thousand dollars were cleared from the venture. Mrs. Heber Knott, of the St. Cecilia Club, was the editor-in-chief and to her much credit is due.

Mrs. Howard Walker, Federation secretary of the Clara Schumann Club, of Mobile, sends report of the closing work of her club for the season and a list of officers as recently elected for the coming season, as follows: Mrs. G. W. Leftwich, president; Mrs. W. A. Crane, vice-president; Mrs. J. L. Moulton, secretary; Salome Garnett, treasurer; Mrs. Howard Walker, corresponding secretary.

Report from the office of the treasurer, Mrs. Frank Sheperd, of Denver, Col., shows the following clubs to have federated during the early part of June: Treble Clef Club, of Birmingham, Ala., Mrs. W. M. Mayes, president; Afternoon Musical, Massillon, Ohio, Anna Edgar, 82 South East street, president; Friday Musical, Bloomington, Ind., Mrs. H. T. Kitson, president; Fortnightly Musical, Coldwater, Mich., Frances Ball, president.

Mrs. E. T. Tobey, first vice-president of the Beethoven Club, of Memphis, closed her season of piano school with a series of concerts given on Tuesday, Friday and Saturday, June 23, 26 and 27. Mrs. Tobey was assisted by

Florence Donaldson, Mrs. W. V. McFadden and Herman B. Kellar.

The Peripatetic Club, of Brookhaven, Miss., is among the list of new clubs in the Federation. Mrs. E. M. Bee is the president and members are very ambitious for great things in the future.

Mrs. C. B. Kelsey, of Grand Rapids, Mich., is representing the National Federation of Musical Clubs at the General Federation of Clubs in Boston. Mrs. Kelsey went to Boston as the guest of Mrs. Philipp Moore, vice-president of the G. F. W. C., recently chosen for president.

Much interest is being manifested by Americans abroad in the prize composition contest arranged by the N. F. M. C. Almost daily are requests received from foreign countries for detailed accounts of the contest.

The Beethoven Club, of Henning, Tenn., closed a most satisfactory season early in June with an attractive program. Mrs. John Cathey, of the Beethoven Club, Memphis, assisted at the entertainment. NOLA NANCE OLIVER.

The Master School of Vocal Music.

Brooklyn has a Master School of Vocal Music that is attracting notice in many States, and even musical educators in Europe are becoming interested. From the first, the Master School succeeded in carrying out its ideals, and the plans for the future indicate that instead of relaxing the directors will be more exacting in following a policy that must appeal to all whose artistic aims are high.

Pupils who enter the school must have a good general education, thus this school will never be charged with the offense of granting diplomas to graduates who are ignorant of "everything, but music."

The following extracts from the preface of the last report issued by the school will tell something of its history and purpose:

In the spring of 1904 a number of Brooklyn's leading citizens formed themselves into an association to establish and endow a school of music. Their plan was the result of a careful study of the conditions of music instruction in our country, which are recognized by masters of the art as far from satisfactory. The purpose of the association was to found an institution made up of separate schools to specialize in the different departments of music, accepting only such pupils as have already had the advantages of good schooling in the liberal branches of education and who are prepared to undertake a comprehensive course of study in those subjects necessary to make them intelligent musicians in their chosen line.

Because of the growing demand for vocal instruction and the lack of standard in our country in the training of the voice, the vocal department was selected as the first to be developed. Madame Aurelia Jaeger, the great teacher of Vienna, who was entering upon her second year in America as head of the Metropolitan Opera

School in New York, was believed to be an ideal directress of such a vocal department as the association was planning. Madame Jaeger, on being made acquainted with the plan, was enthusiastic in her approval and accepted the position as directress, having made arrangements with Mr. Corried to give two days of every week to the Brooklyn school. A faculty of unexcelled teachers was engaged to instruct the classes in theory, languages and history of music, and in October the vocal department was formally opened.

For the coming year the directors of the school have engaged Madame Jaeger as the artistic director. As she will not be connected with the Metropolitan Opera House next season, Madame Jaeger will devote all her time to the Master School across the East River. The faculty, a strong one last year, included, in addition to Madame Jaeger, directress and teacher of singing: Melanie Gutman-Rice, graduate of the Conservatory of Music in Vienna, assistant to Madame Jaeger; Pedro G. Gueary, tenor of the Royal Italian Opera at Covent Garden, London, teacher of singing; Madame C. de Palkowska, teacher of breathing and breath control; Madame Gascoigne-Holtsmark, teacher of diction; Dr. Gerrit Smith, teacher of the theory of music; Bertha Fergau, teacher of German; Eduardo Petri, teacher of Italian; Mlle. Charvet, teacher of French; Henry T. Finck, lecturer on the history of music; A. L. Cordoza, teacher of fencing.

Madame Sembrich and David Bispham have accepted places on the visiting jury of musicians.

The full term of the school covers four years. Applicants may address the new manager of the school, Richard Ewers, 108 Montague street, Brooklyn, New York City.

Society Musicals.

Miss Booth, of 65 Central Park West, gave a musicale at her apartment, Friday evening of week before last, at which Alois Trnka, the Bohemian violinist, now residing in New York, and Sophie Fernow, pianist, united in a charming program. Miss Fernow is the sister of Hermann Fernow, successor of Hermann Wolf, of the Wolf Concert Agency, in Berlin, Germany. She has made tours with Amalie Joachim, wife of the late Joseph Joachim. Mr. Trnka played successfully at a number of concerts in New York last season. The program for Miss Booth's evening included two sonatas, the Brahms in G major and the Schumann in A minor, and a duet by Martucci. Mr. Trnka played two soli, "Gondoliera" and "Andante Cantabile" by Sgambati. As soli, Miss Fernow performed two numbers from Liszt's "Années de Pèlerinage." A number of prominent New York musicians were among the guests.

Madame Gerard-Thiers on the Amerika.

Louise Gerard-Thiers, the vocal teacher, sailed for Europe, Thursday of last week, on the steamer Amerika, of the Hamburg-American Line. Madame Thiers will return to New York September 24, and resume her vocal lessons at her studio, 805 Carnegie Hall.

Mihalovich's "Elaine" (based on a Tennysonian idyll), Goldmark's "A Winter's Tale," and Leroux's "Le Chemineau" were the operatic novelties at Budapest this spring. None of them scored a pronounced success.

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MUSIC IN THE MIDDLE WEST.

St. Louis, July 2, 1908.

There is no padding in the large classes that form the "commencement" contingent of St. Louis music study life. There is no hauling in of old back number pupils and of soloist friends to fill up the ranks and make a showing, so as to produce a confused agreeableness of impression upon unthinking listeners, which baits for new pupils. Nothing of the sort. In every case the twenty, forty, seventy pupils filling two, three and four performance programs are actual members of the various schools and studios, taking regular lessons through past seasons to date, and paying regular moneys therefor. Moreover, the displacement caused by departure of thirty or sixty "graduates" is, in most cases, immediately filled by correspondence from "all parts." Stranger still, a large number continue their music study into all but unbearable weather, other music teachers supplementing the numbers. There is no affectation about the activity.

Another source of wonder is the unusual attendance upon those affairs, which more nearly resemble high school commencements than music study events. Streets, sidewalks and trolley cars fairly stream towards the centers (frequently two and three in an evening). The places of meeting are packed solid, and few leave before the final note or word.

Those serious music educators who go to the trouble and expense of engaging string instrument and support for their pupils should see to it that such people do not take from more than they give to the work, by slovenly appearance, by that insufferable air of dull, dead, indifference or stupidity, by talking and laughing, by gaping open-mouthed into the audience, and generally disturbing the attention. Besides they are far from being sufficiently good musicians to lose further by lack of attention and concentration, which makes attack late, feeble and dull, and spoils work instead of helping it.

Indianapolis has 250,000 people. The thirty-second meeting of the North American Saengerbund, just passed, was in every sense a "festival" this year. The united chorus came from Cincinnati, Chicago, St. Louis, Toledo and Indianapolis, directed by their respective leaders, recruited by 2,000 children from the Indianapolis city schools, directed by Edward B. Birge, assisted by Madame Schumann-Heink, Marie Rappold, Messrs. David Bispham, Adolf Muehlmann, and the New York Symphony Orchestra. In many cases the choruses of the various cities were united ones, and in several instances on the program the entire body was massed in song. The programs were published in THE MUSICAL COURIER last week.

A peculiar feature of this mammoth festival was that

created by the recent development of the trolley-car or "inter-urban" system, which put the festival circular in reach of 2,000,000 people, within a radius of sixty-five miles and enabled people, for twenty-five cents, to reach the scene and return the same evening, thus making it in form of an agreeable picnic trip. Subscribers rose out of Illinois even, who not only came, but sold numerous tickets. The attendance ranged from 8,000 to 10,000 a concert, and was one of the greatest triumphs of its class, artistically, financially, as to material used, hall decoration and enthusiasm. A surplus was left. Souvenir programs are objects of art, embellished by real beauty from the art department of city schools.

People of Indianapolis speak with deep gratitude of what has been done for the uplift of music in their midst by Ona B. Talbot, who by successful participation in this festival crowned a series of six continuous seasons of music making for the city, almost unprecedented in the field of impresario work. Involving, as it does, strong, sincere music love, artistic perceptions of high plane, originality with correct taste, and a capacity for sacrifice to promote music, the word "impresario" in its best sense even, does not express the range of Mrs. Talbot's activity. As secretary of a symphony orchestra board, Mrs. Talbot first caught sight of the possibilities, necessities and artistic perspective of a city's music art. Neither vanity nor self interest had share in the stir of feeling (descended from poets and musicians) which impelled her first efforts in this direction. The genius and spirit of Theodore Thomas was one of her venerations. To bring him and his music to Indianapolis was a strong impulse. At a time when Indianapolis was not on the musical map his coming for four concerts was no slight event. The next idea was to produce chamber music in a small hall, impeccable as to acoustic and atmosphere. Elsa Ruegger, the cellist, and Mme. Roger-Miclos, the French pianist, were among the artists of this group. The official opening of a grand city building gave opportunity for the next step, when Schumann-Heink made the fortune of the affair in her first song recital in Indianapolis. This was followed by a series of three unusual recitals, which included David Bispham, in illustrated "Parsifal"; Susanne Adams and Leo Stern, Charles Clark and other artists, the Pittsburgh Orchestra and Marie Zimmermann, soloist; a Ysaye recital, Kubelik, Rosenthal, Henry Bramsen, the cellist, with Martha Bramsen in Norwegian song, Dolmetsch in antique music, Busoni, Melba, Gadske, Calvé and her company, the San Carlo Opera Company, the Boston Symphony Orchestra, chamber music in the sculpture court of the Herron Art Institute, and Ben Greer's Players in park grounds, have been among the feasts planned for Indianapolis in these half dozen years. The season 1907-8 held Schumann-Heink, Hugo Heer-

mann, Bruno Steindel and the Heermann Quartet, Jan Kubelik, the Boston Symphony with Dr. Karl Muck, De Pachmann and Teresa Carreno. And in every case the perfection of detail and ensemble has been part of the "harmony." Little wonder that on every hand the name of Ona Talbot is cited as the music apostle of the place, not only of Indianapolis, but of the large section of which this is but a center. Greater reward could not come to the unusual soul of this brave and gifted music worker than the universal remark: "She has taught us music we can never forget, and put us on a plane of music art from which we can never descend."

Cleveland is one brilliant glory of "Old Glory," sunshine and endless throngs of educators assembled for the forty-sixth annual National Association. The music department is one of the strongest in the history of music, and the registration one of the heaviest ever made. Music meetings are held all day.

F. E. T.

Reed Miller's Summer Bookings.

Reed Miller will spend the month of July at Chautauqua Assembly, N. Y., where he will sing at a number of concerts and recitals. August 8 the tenor will be one of the soloists at the performance of "Elijah" at Ocean Grove, under the direction of Tali Esen Morgan. After the appearance on the north New Jersey Coast Mr. Miller will go to Springfield Center, N. Y., to remain until September, when he returns to New York.

Nichols Training Tenor Voices.

Since John W. Nichols' return to the United States vocal students and teachers have been coming to his studio (1 East Fortieth street) from all parts of the country to get the method of Jean de Reszke, with whom Mr. Nichols studied while in Paris. Mr. Nichols has a beautiful tenor voice, which M. de Reszke said was perfectly placed, and he is making a specialty of training tenor voices.

Vernon Stiles, the American tenor, has been engaged for a period of six years to sing leading tenor roles at the Vienna Royal Opera. After three years, under the terms of the contract, Mr. Stiles is free to return to America for five months each year.

Aino Aekté, formerly of the Metropolitan Opera, will undertake a long European "guest" tour at the various opera houses next season, winding up with a long engagement at Monte Carlo.

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A number of daily lessons (Saturday excepted) keep students busy every available moment, and the enthusiasm aroused by new ideas and expert ways of accomplishing results causes the time to pass by almost unnoticed.

Last Monday afternoon an enjoyable program was furnished by little nine year old Marion Blair, assisted by two other children of the school, Cecilia Bell and Thelma Ries. As usual, the entire program was played from memory. Little Marion Blair did some remarkable work, even for a Virgil player. She deserves praise for the excellent quality of tone produced and the effective contrasts of light and shade, and also for her execution, which was much beyond children of her age. Among her best pieces were the Bach prelude in C minor, the D minor Mozart fantasia, the "Etude de Style," by Ravina, and a tarantelle by Dennée.

Cecilia Bell and Thelma Ries also deserve mention for their accurate and graceful playing, which greatly contributed to the enjoyment of the recital.

Several recitals more by advanced pupils will follow. Among the number to play are Sydney Parham, Eda Bessi, Eleanor Ferris, Forbes Fancher and Harry Tierney.

Invitations may be secured by writing to the Virgil Piano School, 19 West Sixteenth street, New York.

Katharine Goodson's Subtle Reply.

It seems that Katharine Goodson was lately asked, among other famous people, by the editor of the London society paper, M. A. P., which were the qualities she most admired in man. Her ready and somewhat subtle reply was as follows:

"The qualities I most admire in man are those which best enable him to appreciate the qualities which I most admire in women."

Louis Victor Saar's Holiday in Bavaria.

Louis Victor Saar, now one of the musical lights of Cincinnati, sailed for Europe on Thursday of last week on the steamship Amerika. Mr. Saar and his family will spend an ideal holiday at the old home of the Saars near Lindau, in Bavaria.

George Sweet's Summer School in Hamilton.

George Sweet, the baritone and teacher, is conducting a summer school at Hamilton, Ontario, this summer. A number of fine voices are heard daily, and the enthusiasm for the master is something that has aroused widespread interest in a community where a real love of music exists. Mr. Sweet will remain in Canada for several months, and when he returns to New York he will have one of the largest classes in his career. A number of his old pupils

will come from different parts of the country to resume their studies with him. Mr. Sweet is in fine health and spirits and his own voice was never in better condition.

Georg Vollerthun for Paris.

Frank King Clark, the famous Parisian singing teacher, has secured the services of Georg Vollerthun, the distinguished German conductor and composer, as coach for his pupils who are preparing for opera in German and for German lieder. Vollerthun is well qualified for the position. Having had ample practical experience as an operatic conductor at Prague, Berlin, Barmen and Mainz, Vollerthun is thoroughly familiar with the scores of all the standard repertory operas and with the practical requirements of the German stage. He has also had three years' experience as a coach for opera and lieder with Etelka Gerster's



GEORG VOLLERTHUN.

vocal class. Vollerthun is a musician of exceptional ability.

He was born at Fürstenau in 1876. At the age of four he displayed unmistakable signs of talent and he studied music in his native town until he was eleven years old. Then he was taken to Berlin and placed in the hands of the late Wilhelm Tappert; he then entered the Stern Conservatory, where he studied with Robert Radeke, taking finally a finishing course with Prof. Friedrich Gernsheim.

At the age of twenty-two Vollerthun began to conduct opera, his first position being at Prague. He remained active as a conductor on various stages for eight years. Then in 1905 he accepted the position mentioned above with Madame Gerster. Vollerthun has composed numerous work, chiefly lieder, which have been taken up and sung with success by such artists as Anton Stermann, Ludwig Hess, Else Schumann and others in Munich, Berlin, Darmstadt and Essen. His publisher is C. F. Kahnt, in Leipzig. Vollerthun enters upon his new engagement the coming September, and allied with such an artist as Frank King Clark, he will undoubtedly find Paris a congenial field of activity.

Gebhard and Emperor Friedrich.

When Heinrich Gebhard, the pianist, was only ten or eleven years old, he came to America, and his first inspiration for composition was shown shortly before he left the old country. Upon the death of Emperor Friedrich, young Gebhard was so grieved that he composed a "Funeral March," which aroused the interest of many musicians. His piano teacher at that time was the leader of a military band, who arranged the "Funeral March" and played it, whereupon it was universally talked of and much interest was shown in its composer, the "Wunderkind." A celebration was arranged by the military officers and Mr. Gebhard, Sr., was invited, along with his son, Heinrich; a gift was presented to the youthful composer. When all were seated at the table, he quietly walked to the piano, played his "Funeral March" and then withdrew. It was impossible to persuade him to remain any longer.

Jennie Osborn, a pupil of Vittorio Carpi, of Florence, Italy, recently sang the role of Eva at the performance of "Die Meistersinger" at Covent Garden, London. The young soprano scored a success, much to the delight of her teacher.

Von Lepel, for many years managing director of the Hannover Opera, died in Berlin not long ago.

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RECENT DEVELOPMENTS IN MUSICAL THEORY.

BY EDGAR STILLMAN-KELLEY.

(Concluded.)

Wagner early acquired great skill in the construction of beautiful diatonic melodies (with occasional chromatic tinges), to which were added effective and appropriate harmonies. Familiar instances are Senta's song, the "Spinning Chorus," Daland's air from "The Flying Dutchman," the first part of the "Pilgrims' Chorus" from "Tannhäuser," "Wolfram's Welcome," and the motive of the "Pope's Pardon." The composer-poet next showed a mastery of the more difficult problems presented by his harmonic designs. To make this clear, let us refer once more to the second part of the "Pilgrims' Chorus" quoted in the preceding issue of this paper in Example 2. A glance at this excerpt and a thought to recall the context will convince us that we are dealing not with diatonic sequences, such as occur in passage work, incidental to the elaboration of one of the principal themes in a sonata movement, nor have we to do with one of those modulating sequences to be found in the working out section of a sonata or concerto of Chopin or Grieg. The richness of coloring is indeed similar, but the difference consists in this: that whereas the passage in a sonata movement is incidental the chorus motive is essential. Wagner and Franz both expressed a dislike to the term "melody" as applied to their works, preferring the Greek *melos*, which they regarded as being more suggestive of the involutions characterizing their tone creations. If we play over Example 2 carefully, we notice that it is a species of motive in which the "tune" is not the most prominent feature. Ordinarily the soprano carries the air, but in this case we find that the theme loses its quality if the upper part be played alone. It might be regarded, therefore, as a *compound melody*, inasmuch as it depends upon the harmonies and their progression for its character—indeed, for its very existence. Such being the case, the theme should receive a treatment in keeping with its individual traits, and as severely logical as that which is applied to the melodic and rhythmic themes of the classical school. Analysis of the above and kindred passages will show that the developments are thoroughly worthy of the themes themselves, and are as homogeneous in character as so many passages from a Beethoven symphony.

As Wagner grew in technical proficiency, it is interest-

ing to note his ability to mold his harmonic motives into more and more compact form. We find cogent themes compressed within the compass of three, two and even one measure. Sometimes even two chords suffice to express a profound thought or psychological condition. (See Example 3, C and D.)



Example No. 3.



Example No. 4.



Example No. 5.



Example No. 6.

The wonderful concentration of themes like E (Example 4) and K (Example 6) were of the greatest value to the poet-composer, enabling him to suggest the mood of the moment, in those quickly shifting dramatic crises in which certain scenes abound. In such cases an eight or even four measure motive were hopelessly inadequate. The fact of their instantaneous effectiveness suffices to justify their existence. Acknowledging this then, the de-

velopment of these designs must be rendered possible, else were they merely so many inert members, lacking the requisite vitality to qualify them for worthy use in a moving art like music. The species of thematic material here indicated has never found place in any of the many works on theory. Occasionally examples are alluded to in whole or in part, to illustrate some harmonic combination or special voice leading, but the themes as a class and their development have not been touched upon.

It was with special interest, therefore, that I read the able article of Daniel Gregory Mason in the April number of the New Music Review on "Piutti's Parenthesis Chords," which the writer terms "a neglected contribution to harmonic theory." This essay seems particularly valuable, as it would indicate that investigations are being made which, if persisted in, will enable the student not only to account for the harmonic designs above referred to, but also enable him to follow their logical growth. As Mr. Mason aptly remarks:

With the increasing frequency of these transient modulations in modern music, there is greater and greater need of a theory which shall subordinate details to general impressions, thus doing justice at once to the variety and to the underlying unity of the musical phrase.

On page 300 of the Review the peculiarities of the opening measure of the "Wedding March," already quoted, are dealt with. According to the ordinary means of desiccating harmonies and modulations, the piece begins *out of the key*. Bussler and others give it thus: E minor: 11°V |

1 C# | 1°V | L. Piutti, on the other hand, secures greater unity by analyzing these measures as follows: C major: (11°V) | 11°V | 1°V | L.

His idea, in brief, is to treat temporary, transient or passing modulations as incidental commentaries on the subject matter in question, a sort of musical "aside" remark. Piutti, therefore, places the indications of such fleeting

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modulatory episodes in parentheses, the triads to which they resolve standing just outside the parentheses. When the resolution is irregular, it is merely noted inside the parentheses, under a horizontal line. Comparing the above given versions of the "Wedding March" motive, the advantage of regarding the entire group of measures as standing in C major is at once obvious. Mr. Mason's quotation from Cutter's "Harmonic Analysis" is also to the point, namely, that "these seeming modulations are only the intensification of triads of the key other than the primary tonic, generally the subordinate triad." The principles of the Piutti system will be made still clearer by comparing two versions of the following extract from the "Lohengrin" prelude, which I take the liberty of reproducing. (See Example 7.)

First figuring:
A: $\text{vi } \text{II}_6 \text{ II}_6 \text{ I}_4 \text{ V}_7 \text{ I}^{\sharp} \text{ I} \text{ vi}_6 \text{ V}_3 \text{ I}_6 \text{ II}_6 \text{ V}_7 \text{ C}^{\sharp} \text{ III}$
[5]

Second figuring:
A: $\text{vi } \text{II}_6 \text{ II}_6 \text{ I}_4 \text{ V}_7 \text{ vi } \text{IV}_6 (\text{V}_3) \text{ vi}_6 (\text{II}_6 - \text{V}_7 - \text{VII} -)$
[5]

$\text{II}_6 \text{ V } \text{IV}_6 \text{ A: I}_7 \text{ II}_7 \text{ I}_6 \text{ IV } \text{II}_6 \text{ C}^{\sharp} \text{ viII}_6 \text{ V}_7$
[5]

$\text{vi. } (\frac{\text{V}}{\text{III}}) (\text{II}_6 \text{ IV}_7 \text{ V}_7) \text{ I}_6 \text{ IV } (\frac{\text{V}_6}{\text{V}}) (\text{V}_7)$
[5]

1 A: $\text{III } \text{II}_6 \text{ I}_4 \text{ V}_7 \text{ I.}$
[5]

$\text{III } \text{II}_6 \text{ I}_4 \text{ V}_7 \text{ I.}$

Example No. 7.

The upper rendering is Mr. Cutter's, the lower one is Piutti's, and I must confess that at first the former is clearer and easier to follow. Mr. Cutter says: "I call the place A major with an intensification of these two related minor keys (might be not better say with an intensification of the VI and III triads?). To mark them as keys simplifies matters from one point of view, complicates from another."

But on the whole, when we see the much more involved questions before us in the shape of harmonic designs such as those at C and K (Examples 3 and 6) and modulating designs like those at D and E (see Examples 3 and 4) the more strongly do we feel the necessity of swearing our allegiance to some definite tonality as a "home key" to insure the maintenance of our sense of

order and symmetry. For, as Lavignac wisely observes, "Young composers should realize that all good art must have some system."

The familiar motive C in Example 3 is a more specifically harmonic design than the quotation from "Tannhäuser" (Example 2). By contemplating its tendencies and watching its development in the first sixteen measures of the prelude to "Tristan and Isolde," it will be found that a splendid example of the growing possibilities of a harmonic motive is afforded. Toward the close of this remarkable piece, it is taken up by the brass while strings and woodwind carry the burden of other motives, thus presenting a fascinating combination of contrapuntal and harmonic evolution.

The "Wanderer" motive given in Example 3 at D shows with what fine feeling for the nicer gradations of harmonic progressions Wagner worked when he saw fit. Note how much more distinctly the fourth chord closes the first section, than if the second measure were an exact sequence of the first. (See chord indicated in brackets.) The close of the second section on the dominant of G gives the accumulated weight of the entire group of four measures, pressing toward the next period in which G is the tonic. Different means of developing a harmonic theme are shown in Examples 4 and 5. In the latter we have the simple development of the melodic phase of E (see E, H and I) after the manner of Mozart and Beethoven. In Example 4 we see fresh evidence of Wagner's genius manifested in the evolution of harmonic designs. (See F and G). Even such an uncompromising motive as Hagen's "Murderous Design" (Example 6K) is made to yield several new phases. Improbable as this appears, still Wagner accomplishes the apparently impossible when the Rhinedaughters warn Siegfried of his approaching fate (L. L.). Again, when Hagen gives the hero the fatal blow, a mysterious amplification of this weird theme, like the fluttering of the wings of Wotan's ravens, accompanies the flight of those birds of omen. (See M.)

The above excerpt will give, possibly, a faint suggestion of the great system of which Wagner was such a remarkable master. The modulatory character of many of his motives does not favor a gravitation toward any definite tonic (see Example 3D, Example 4E). Others again lend themselves more readily to tonal classification. (See Example 2 and Example 3C.) Owing to the novel principles involved, neither Bach nor Mozart, Beethoven nor Brahms could have shaped such themes. Furthermore, masters as they were of the classical technic, this alone would not have enabled them to cope with the difficulties presented by this unique class of themata.

Undoubtedly, theorists will eventually arise who shall throw more light on those very involved problems presented by that group of nineteenth century composers headed by Chopin and Wagner. In the meantime, students will feel grateful to writers like Mr. Mason for calling attention to his system that promises to be as helpful as that of Piutti, also to theorists like Cutter and Grimm,



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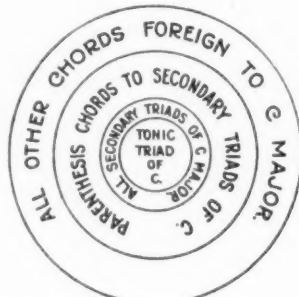
who are working on similar lines. Whether the latter has built his system on Piutti's or not, he does not state, but he employs the parenthetical chords and possibly goes a step farther. In the paragraph on "Intermediate Cadences" (page 120 of the second volume) Grimm explains not only parenthesis chords, but irregular resolutions of the same in a manner of his own. His means of expressing these functions is necessarily complicated, and it would seem, at times, almost needlessly peculiar. It requires some effort to decipher his shorthand, but his aim is surely in the right direction, and his treatise is a thoroughly worthy effort.

Singularly enough, I have been unable, either at the music dealers' or at the Royal Library, to obtain a copy of Piutti's work, but while searching for it, have stumbled across numerous books on harmony which have recently appeared. For the most part, they go over the usual ground in much the same way as former writers on the subject. Riemann and Thuille, however, go more into detail and even employ the parenthesis chords, but although they make use of these helpful bracketings, they make no more allusions to Piutti than to Gottfried Weber, who invented the now generally accepted designations of major and minor triads by means of large and small Roman numerals. Riemann, while going into matters very thoroughly, employs a shorthand more complicated than Grimm's, but does not seem to get as far in his elaborations of the parenthetical phenomena as does Thuille. The latter makes use of a clear and simple orthography, and while employing the parentheses, makes no suggestions for carrying them forward into a more definite system. On the other hand, he presents his readers with the greatest collection of harmonic curiosities thus far recorded.

The tendency of the up to date theorist is to secure for the rising composers the greatest degree of freedom. In their anxiety to avoid pedantry, some of these altruistic writers exhibit, explain, justify and by inference hold up as precedents many specimens which are, to say the least, of doubtful value. There surely must be some golden mean of musical expression between the "prunes and prisms" parlance of contrapuntal prudery and the brazen tongued oratory that utters unprepared, unresolvable dissonances proceeding from no particular whence, to no perceptible whither.

Certain fundamental principles, it seems, might be formulated and backed up by data furnished by scientific investigation. In demonstrating the inestimable value of

a "home key," Mr. Mason, in his article, gives a design from Piutti's work that is very suggestive. (See Example 8.)



Example No. 8.

Here we find indicated the relative importance of the chord of the tonic (C in this instance) secondary triads, chords kindred to secondary triads, and "all other foreign harmonies." In the last named group, the unsatisfied residuum, there will appear, undoubtedly, elements related to the other classes of harmonies more nearly akin to the home key. This sort of second cousin relationship qualifies them to take part in family reunions, thus giving greater variety, and, at times, unexpected unity to such festivities. A feature of certain works on harmony above mentioned (Foote and Spalding, and especially A. A. White's) is the allusion to certain theoretical practices as being justified by the results of scientific investigation. To my thinking, this is a most important move in the direction of truth and accuracy. Indeed, it seems not impossible that the creative artist and the esthetician may derive many helpful suggestions from the men of science and of historical research like Helmholtz, Stumpf, Westphal, and others. It has even seemed to me, for some years past, that the Nature Scale might be helpful to us in establishing the relative importance of harmonies and the value of a home key. Thus, in Example 9, as a companion piece to Example 8, we notice that from the material afforded by this series of overtones, derived from the contra C, we can build three chords. The most obvious in size and quantity is that of the tonic, X.

Then appears next in importance the dominant at Y, while at Z we find the triad of the third degree (relative minor of the dominant).



Example No. 9.

Whether this suggestion can be developed into any theory or practically demonstrable code of laws which shall serve to keep the musicians of the future in the path of virtue or not, I have no means of definitely determining. I can only hope that it may be of help to those who are fond of getting at the reasons for things. Possibly it may serve as a hypothesis, justifying at least the employment of some tangible tonic, until we can find some better apology for such a convention. Be this as it may, the Nature Scale has shown us why the fundamental is best adapted for doubling, then the fifth, and last of all, the third. It also indicates the most effective method of distributing harmonies; an outline that has been instinctively followed not only by the masters of modern piano literature, Chopin, Schumann, Liszt and Grieg, but by the greatest orchestral composers. Richard Strauss rightly attributes the superior sonority of Wagner's instrumentation fully as much to the following of scientific suggestion as to the grouping of his tone producing mediums. The non-compliance with these laws of tone grouping introducing double thirds in the lower register lead to that turgidity which puzzles so many.

In a final review of the array of books that have appeared in Germany and America during the past decade it is gratifying to note the excellent standard maintained by our country. The obviously superior educational opportunities afforded the student in Germany renders it difficult for the American to compete with the German in respect to general culture. At the same time we have our compensating advantages in being committed to no particular school of music, but seek the best in all. Whatever may be said concerning the possibilities of elaborating a truly national style or school of our own, there certainly is a chance in America for developing theories of art, which shall be not only of local but of universal value.*

*Since committing the above sentiments to paper, my eye has been attracted to the following passage expressing similar ideas from the introduction to the German translation of Fench's Life of Grieg. A rosos of the more just and sympathetic treatment of the Norwegian composer than is usually accorded him in Germany. Herr Rasser says: "The Americans, with their wider horizon (evidenced also in art matters), enunciate their views more energetically than the more circumspect Germans."

BERLIN, April, 1908.

Bressler-Gianoli, for the last two seasons a contralto at the Manhattan Opera, has been engaged as principal contralto at La Scala, Milan. Her season there will begin early in September. She is now at her summer home, near Geneva.

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PHILADELPHIA, July 4, 1908.

The largest audience of the season gathered at Willow Grove Tuesday, June 30, to hear the Strawbridge-Clothier Chorus. It was estimated that over forty thousand people were present. The chorus of 135 voices was heard at the evening concert in Carl Busch's prize cantata, "The Four Winds." Herbert Tily, director of the chorus, conducting. The soloists were Abbie R. Keely, Laura Vocum-Joyce and Frank Ormsby. The work of chorus and soloists was well done. The thorough drilling which Mr. Tily must give his chorus can easily be seen when such modern compositions as "The Four Winds" are sung with good attack and spirit, the close harmony and strange rhythms notwithstanding.

The sale of seats for Oscar Hammerstein's grand opera season at the new Philadelphia Opera House goes quietly on. For two weeks now this sale has continued, and there is no dropping off of interest or sales. This is as it should be. Hammerstein is venturing large sums of money and much hard work for the cause of opera in Philadelphia, and he deserves much in return. So far it really looks as though musical Philadelphia appreciated these efforts and Mr. Hammerstein would receive the reward of a great success in his undertaking. The actual work on the opera house building is advancing with surprising rapidity. The foundations are finished, the structural steel is on the ground and is being rapidly bolted into position. The building will be under roof by August 15.

The thousands of pleasure seekers who spent July 4 in the Philadelphia parks heard much good music.

When the alumni celebrations took place at the University of Pennsylvania an interesting part of the proceedings was furnished by the department of music. William J. Boehm, president of the alumni of the musical department,

made an address of welcome, and Dr. Hugh A. Clarke, dean of the department, read a paper on "Modern Departure from Form," in which he showed the tendency of present day composers to depart from true music in their compositions. Vocal numbers were rendered by Dr. G. Conquest Anthony, Corinne Wiest Anthony and Nelson A. Chestnut. Violin pupils of J. W. F. Leman were also heard.

In looking over the number of programs of the concerts at Willow Grove this season one is surprised to note the popularity of the Suite, which form of music starts a train of speculation on the changes occurring in musical form all along the line. The Suite is really the book of short stories in music, and there are indications that the shortening of the novel, and the short stories in series, that have caused such a change in the literary world, are now being reproduced in musical compositions. It is to be hoped that no such change is really in progress. A perfect picture can be painted on a locket, a perfect essay can occupy a few pages, and a perfect song may last but a minute.

A musicale was given on the afternoon of July 2 by Mrs. Henry Miller Watts, at her home, "York House," Ogontz. A number of well known Philadelphia musicians took part in an interesting program.

The summer school of music at the University of Pennsylvania will open the middle of this month. In connection with the Combs' Broad Street Conservatory of Music courses will be given in theoretical and practical branches. A number of concerts, recitals and lectures will be given each week.

WILSON H. PILE.

Portland, Ore.

PORTLAND, ORE., June 28, 1908.

Imogen Harding Brodie was the recipient of showers of congratulations on the presentation of her pupil, Flora Stern Fleischner, soprano. Miss Fleischner is gifted, not only with a voice of exceptionally fine quality, but with temperament and remarkable histrionic abilities which have been most judiciously trained by Mrs. Brodie. It was a rare treat to listen to this young singer. She was assisted by Reatha Fowler, who possesses a fine mezzo contralto.

Dorothea Nash presented four students in recital last Saturday evening—Carolyn Friendly, Kittie Jarvis, Mrs. Ralph Miller and Emeline Powell. This latter young lady appeared to most excellent advantage a year ago. The present occasion marks great progress in her work.

Jocelyn Foulkes' students' recital the same evening was another interesting event. Her very young students are possessed of rare poise and play well. Helen Bratton's last two numbers—toccata, Leschetizky, and "Romance," Schumann—are deserving of special mention. The vocal numbers contributed by Margherita V. d'Auria, pupil of Madame d'Auria, were fine.

So large a graduating class had the Oregon Conservatory of Music the recitals consumed all of three evenings. Every department was well represented. The fine method of Mrs. Hurlburt Edwards was, as usual, evident in the work of her piano students.

The music department of the Woman's Club closed its work this season by an informal social-musical. The chorus was in excellent form and did most enjoyable work under the direction of Mrs. J. S. Hamilton. A number of members also contributed solos.

EDITH L. NILES.



PITTSBURGH, July 3, 1908.

The pupils of Harry Archer, organist of the Grant Street Lutheran Church, were heard in a most pleasing recital at Mr. Archer's studio, last Monday evening. He was assisted by Pierre de Backer, violinist, who played Zitterbart's "Indian Dance," a composition recently receiving honorable mention in the Art Society contest, and a portion of one of Beethoven's sonatas. The entire program was of decided interest, and contained examples of Beethoven, Chopin, Mendelssohn, Grieg and Schytte.

An excellent concert was given last Wednesday evening on the Hotel Schenley lawn by the Pittsburgh Festival Orchestra. Lucille Miller, soprano, was the soloist, and she created a most favorable impression by her work. She sang two arias—one from "Carmen" and the other from Mozart's "Marriage of Figaro"—rendering both in a thoroughly artistic manner. Here is a voice which will bear watching. Miss Miller is very young, and judging her work by that of last Wednesday, the future has many golden things in store for her. The orchestra numbers were given with a spirit which has characterized the organization from the first. The concerts are being largely attended. In fact, it is about the only form of this kind of entertainment in the city at the present time.

Casper Koch, the organist of Northside Carnegie Hall, has just closed a most successful season of free organ recitals. During the period embracing October 1, 1907, to July 1, 1908, he gave thirty-nine recitals. He played 234 compositions by ninety different composers, thirty-three being played for the first time in the history of the recitals. He was assisted by thirty-nine different soloists and musical organizations. The attendance was the greatest since the founding of the recitals. The organ has been in use for eighteen years, and if any instrument needs remodeling this one does. Mr. Koch's work is of the very best; his programs are always interesting, but he battles against serious odds in trying to give good programs on an instrument which is inadequate in more respects than one. It has but three manuals and but thirty-two stops, several "reeds" of which should be cast on the scrap pile. This is only one of the many things with which the organist has to contend. Such works as Widor's symphonies, Reger's difficult creations, and many other compositions too numerous to mention, cannot be played on account of the organ's inconsistencies. It is too bad that this state of affairs exists.

The usual exodus from the studios has begun, and most of the musicians have hied themselves to cool retreats.

CHARLES W. CADMAN.

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viduals, if prompt attention is desired. The let-
ters addressed to individuals are not opened or
referred to until the regular mail has been dis-
posed of; hence they are always subject to delay.
Furthermore, it is the desire of the paper to have
the mail addressed as above and not to any of the
staff and not to the editor, who is frequently ab-
sent from the city.

The entire contents of this issue of THE MU-
SICAL COURIER are copyrighted.

MANY musical artists appear successfully in Eu-
rope, only to disappear with equal success in
America.

THE head, the hand and the heart are the essen-
tials of artistic music making. Mechanical pianos
require only feet.

THE method of playing a mechanical piano is
highly suggestive—treading the best music under
foot, as it were.

"OPERATIC salaries are not exorbitant in Amer-
ica," says Caruso to the European interviewer; "they
are just." Just so.

THE salesman who avers that the 65 note roll
mechanical piano executes music better than the
average pianist tells more truth than he wots of.

ELSA RUEGGER, the noted cellist, has been en-
gaged to join the Detroit String Quartet, and will
make her home in that city, beginning next season.

WHEN a Japanese sees "Madame Butterfly" or
"The Mikado," he understands why the white race
marvels at the yellow man's capture of Port Arthur.

ARTHUR M. ABELL, the Berlin representative of
THE MUSICAL COURIER, will spend his summer va-
cation on this side of the ocean, arriving in New
York about July 11.

THE city of Vienna has just purchased for \$22,-
000 the house in which Schubert was born, in 1797.
The picture of the quaint little residence was pub-
lished recently in THE MUSICAL COURIER.

SIGNOR GATTI-CASAZZA, Herr Andreas Dippel,
Signor Toscanini and Herr Gustave Mahler have
been all week in Vienna, arranging the repertoire of
the Metropolitan season. They expect to separate
today, and further than that no news.

IN an autobiographical sketch for an Italian news-
paper, Richard Strauss announces that he would
rather compose than conduct. Those conductors
who have studied the published tables of Strauss'
royalties find his preference an extremely wise one.

CORINNE RIDER-KELSEY, the American soprano,
made her Covent Garden debut last week as Micaela
in "Carmen." The London reviews were extremely
favorable, and in this case they are not like the Eng-
lish newspaper notices spoken of by the editor in
chief of THE MUSICAL COURIER in his current "Re-
flections."

As exclusively reported in THE MUSICAL COU-
RIER of June 24, Mme. Nordica will not be a mem-
ber of the Boston Opera Company next season.
She issued a formal statement of her decision a
few days ago, which was then published by the
dailies as "news."

WILLIAM WALDORF ASTOR gave a concert at his
residence in Carlton House terrace, London, at
which Tetrassini, Caruso, Yvette Guilbert and Pa-
derewski assisted. They appeared for art's sake,
but received very handsome checks nevertheless.
These famous persons, who never appear for noth-
ing, should be a good example to the poorer artists
who do.

THE Metropolitan Opera House is in earnest in
its desire to produce as soon as possible a grand
opera by an American composer. There is no doubt
of the seriousness of this purpose, and THE MU-
SICAL COURIER agitation on the subject will bear
fruit if the documents for the purpose are ready.
The score, the work itself, must be completed, and
if it has merit it will be put on the stage of the
Metropolitan irrespective of any expense.

ONCE more we beg to state that this paper has no
arrangements with any manager, agent or impre-
sario for advertising any of the artists under their
respective control. That is to say, some managers
and impresarios advertise their artists directly in
place of the artist doing her or his advertising, but
it is always with the knowledge of the artist. When
a manager or an impresario, therefore, states that
the contract he makes with artists includes adver-
tising in this paper, it becomes necessary for them
to inquire at this office or its branches, for it will
then be found that such a statement is untrue.
Managers may temporarily gain some money by re-
ducing the fees of artists by means of such a mis-
representation, but it is sure to result in final ex-
posure—as is seen in this statement. We have no
desire to state publicly who the manager or impre-
sario is who has thus misrepresented, and conse-
quently secured contracts at lower rates, but it ap-
pears that such publication will be forced upon the
paper, sooner or later. It seems to us to be a rather
dangerous method, even if it proves temporarily
profitable, for it compels THE MUSICAL COURIER,
for the sake of its own reputation in seeking to fulfil
its own obligations, to make its censorship more
rigorous than ever.

ACCORDING to cable advices received from abroad
some of the new artists engaged for the Metropoli-
tan by Gatti-Casazza, and assistant manager Dip-
pel, are Feinhals, baritone; Soomer, baritone; Bada,
tenor; Bueros, Paterna, Ananian, Bovzano, basses;
Kaschowska, Sparkes, Reinzenberg, sopranos; and
Niessen-Stone, mezzo soprano. M. Speck, of the
Paris Opéra, has been retained as stage manager
for the Italian and French operas, and the corps de
ballet will be managed by Lodovico Sarocco, from
Naples. Spetrino, of Vienna, is to lead some of the
Italian operas. The season in New York will open
November 16 with "Aida," Emmy Destinn, Caruso
and Amato taking part, and Toscanini wielding the
baton. European papers report that Dippel tells
them the weekly salary list at the Metropolitan will
reach \$80,000. That is the sort of nonsense which
breeds false opinions of our nation abroad, and leads
logically to the outrageous financial demands
which foreign artists see fit to make upon American
managers and the American public. Dippel has had
enough experience on this side of the water to
know better, and he probably indulged in a bit of
persiflage when he gave the \$80,000 news item to
the European press. However, such jokes are not
always understood over the water, and sometimes
lead to costly results.

JOURNALISM AND JOBBERY.

William Salisbury has published a book called "The Career of a Journalist," which is making a sensation because of its revelations of the "inside workings" in the big daily newspapers offices of this country. Among the passages in the volume are some that bear very pointed relation to certain daily paper conditions in New York, often exposed in THE MUSICAL COURIER long before the publication of the Salisbury work. To quote an example from "The Career of a Journalist":

Journalism is the people's Judas. It is the betrayer of their trust, the self-constituted but recreant guardian of their rights. A power that, rightly wielded, might end every public wrong, it is prostituted for gain every hour of every day in the year. And what are we—we who call ourselves journalists? We think ourselves geniuses, doing noble work which few mortals are capable of doing, or are permitted by Fate to do. Oh, yes, we all think it, or have thought it, during most of our careers. What we really are I will tell you. We are fools, dupes, literary prostitutes. Our souls are not our own. What do our individual opinions count for? Not one of us could hold a place a minute after declining to write what the sordid business policy of our papers might dictate. And the business office rules at every newspaper plant. Do you know any paper that refuses advertising from lawless corporations, or from any other source that pays enough? And do they attack those who advertise? I've worked on papers in every big American city, and know that conditions are practically the same everywhere.

It should be understood that all Mr. Salisbury's references are to daily newspapers, and he speaks from extended personal experience on the staffs of the leading journals in our biggest cities. His telling paragraphs are peculiarly applicable to the musical "departments," so called, on some of the New York daily papers. "Fools, dupes, literary prostitutes." If the average musical critic is frank with himself, must he not admit that the triple delineation comes very close to characterizing him? "Our souls are not our own." How can they be for any daily paper critic, who sells himself first to the business manager of his publication, and then (privately) to those artists who can afford to pay for good opinions and fulsome praise? The Salisbury remarks on advertising and the dominance of the business office, naturally affect the music departments on the dailies as well as all the other sections of those papers.

THE MUSICAL COURIER always contended that the musical "criticisms" of such publications were merely business barometers of the amount of advertising done by the beneficiaries. The system was based on some such formula as this: Much advertising = much praise; little advertising = faint praise; no advertising = all grades of damnation, from silence to violent invective and personal abuse. There have been some rifts in the method during the past year or two, owing to the revelations made by THE MUSICAL COURIER and the consequent thorough discrediting by the public of most of the music "criticism" published in our dailies.

However, "get business" still is the ruling slogan that actuates the papers aforementioned, but in the musical departments the means by which the returns are obtained have taken on a more subtle and crafty aspect. THE MUSICAL COURIER never contended that it is ignoble to "get business," or that it is dishonest or even objectionable, but we have held steadfastly (and do still) that the getting of business should not be masked under a cloak of assumed virtue and made to represent an altruistic and idealized endeavor when it is nothing but a plain commercial process, engaged in for no other purpose than financial gain. To speak even more plainly: Music critics should not pose as disinterested arbiters, when in reality their opinions are dictated by the business office and bought by the artists and any one else to whom praise represents profitable advertising.

The Salisbury "Career of a Journalist" is another manifestation of the spirit pointed out recently in

THE MUSICAL COURIER columns by its editor-in-chief:

Authors are at last "on to the musical game," and it is to be unveiled through the aid of a healthy Anglo-Saxon literature. * * * All the public cannot be fooled all the time, as the wise Lincoln told us. We can always trust to the higher laws of human thought to come to the rescue when we are about to be unguided by a sea of humbug and refined, calculated sophistry. These manifestations of truth are nothing else than the instinctive desire of the race to get truth anyway as the final resort.

A COMPOSER COMPLAINS.

The following letter has been received by THE MUSICAL COURIER, and as the writer states his case clearly and argues it well, no extraneous comment is necessary. This paper agrees thoroughly with the views in this communication, even if we know that there are a few exceptions in the vocal ranks to the kind of singer hereinafter described:

To The Musical Courier:

In your issue of July 1 you printed this editorial paragraph:

A German savant is trying to learn how long a dream lasts. In America it goes on forever, or just so long as our native composers of high class music believe they can achieve fame and fortune in this country.

One American composer whose work has been said to be of as high an order (by such authorities as noted theorists, singers, orchestral conductors and pianists) as any yet done in this country in songs, vocal trios and quartets, finds that neither American singers nor foreigners will do more than give such compositions a single hearing, and more often not even this much, until each one has had some "substantial" encouragement!

As the same composer is a reader, but is not paid for reading the latest work in lyrics, novels or other literary output, the same composer fails to see why this new stand is taken by artists, who should be only too glad to have works of value on their programs of any nationality whatsoever.

It will readily be seen that if the same composer were to encourage singers in this substantial way (he recognizes advertising and reviews as the only means of introducing new works to the public) he would, within a few weeks, have to move to the poor-house, especially if one takes into consideration the number of artists "touring" in the United States in one winter! This also seems a sinful injustice to the composer of moderate means and a precedent which should never be indulged in by a more fortunate brother artist. As the said composer has tried the advertising, but finds it fails with such a stand as is now taken by the public singers or players, he proposes to try another country as a field for his work, being patient and having plenty of time to see wherein lies the wrong—in the artist or in the work! A word of advice, however, to the singer is not to lower the standard of his programs for a few, but to search and give such works on them as are an addition to art, and this as a small return for the confiding public which gives its money to the artist in return for what should be art only of a high order. The artist has his debt to pay as well as the public. The painters and sculptors seem to feel this—the interpreter?

The stand THE MUSICAL COURIER is taking for the American musician is more than praiseworthy. It would put many to the blush were they possessed of ideals or ideas of justice, or gratitude. For example, MacDowell's work and its "success"!

AMERICAN-BORN COMPOSER.

THREE articles on the "sensation" page of the American last Sunday were worthy of note. One tells that Caruso's wife ran away from him; a second says that Cavalieri has taken the Guards by storm in London, and that the "gilded youth" throng the Carlton palm room to get a glimpse of her; the third informs a wondering world that Edyth Walker had an automobile accident while on her way from Hamburg to Bayreuth. All such things would not happen if there were no Metropolitan and Manhattan opera houses, and no American public to bait with more or less clever press pap.

THE Minneapolis Journal states that \$32,000,000 in American gold has flowed to Europe lately. To make its information of scientific value, the Journal should add the information whether or not its computation includes the moneys carried across seas by the annual spring crop of music students, to be spent there for foreign education in the tonal art.

THE GLINT OF GOLD.

A letter recently made public by Henry W. Savage brings out some interesting news regarding the amount of royalty paid by him to the makers of "The Merry Widow" for its use. It appears that he was accused in a Chicago newspaper of using "The Merry Widow" without reimbursing the composer or librettist. In writing to the editor of the paper in question, Mr. Savage says:

"In your publication, it is plainly implied that I do not pay royalty for 'The Merry Widow.' Since my first production of the operetta on September 23, at the Wieting Opera House, Syracuse, I have paid in royalties for its use, up to and including the week ending Saturday, June 20, \$110,898.26. * * * I want you distinctly to appreciate your correspondent's incompetency or falsity, as you please, and the wanton public insult offered to my business integrity in your columns.

Very truly yours, HENRY W. SAVAGE."

For little less than nine months, the receipts of the men that wrote the "words and music" have been \$110,898.26—and this is only for American royalties. It should be remembered that "The Merry Widow" has been playing constantly all over Europe for the past three years or so. It is a wonder that there are any composers left in this world who do not try their hand at comic opera in preference to sonatas, songs, chamber music, symphonies and music dramas.

ARRANGEMENTS for the fifty-first Worcester Music Festival are sufficiently complete to make an announcement of the general scheme of concerts. It will be held in Mechanics Hall, Worcester, the week of September 28-October 2 inclusive, the public rehearsals being on the first two dates and the five concerts Wednesday evening, and Thursday and Friday afternoons and evenings. The works to be given are Saint-Saëns' "Samson and Delilah," September 30; Edward Elgar's cantata, "Caractacus" (first time in Worcester), on Thursday evening, and Friday evening a Beethoven program, including "Fidelio," in concert form. The chief artists already engaged are George Hamlin, tenor, who will sing in "Caractacus"; Emilio de Gogorza, baritone, and Daniel Beddoe, tenor, the latter to appear in "Samson and Delilah." Negotiations for other artists now are in progress. The festival pianist is Augusta Cottlow, who will play at the Friday afternoon concert. The conductors are Arthur Mees (choral works) and Franz Kneisel (instrumental program). The Boston Symphony Orchestra of sixty pieces has been engaged for the week.

VAN ROOY will not be a member of the Metropolitan Opera Company next season. It will be a relief to make the acquaintance of a new Wotan, and one with a fresh voice and a vigorous conception of the role of Valhalla's leader. The Metropolitan managers need not go far afield for Van Rooy's successor. In Herbert Witherspoon they possess a singer and actor of superior gifts, and his concert delivery of some of the Wotan music has long impressed keen critics with its stage possibilities. Witherspoon's worst artistic crime lies in the fact that he is an American, but in the light of recent developments at the Metropolitan, that serious offense seems destined to be condoned there in the future.

NEW YORK celebrated a safe and sane Fourth of July this year—which means that our excellent head of police gave his men strict orders to muffle the fortissimo music of the fulminating firecracker, to soft pedal the song of the sizzling skyrocket, and to mute the marrow searching screech of the awful things that go hurtling into the air, uttering sounds like the mingled agonized moans of a million lost souls in Hades. To Police Commissioner Bingham, honor and thanks from this much concussioned community.

THE New York World printed some operatic news of world stirring interest last Thursday, as follows:

It is stated positively that the Metropolitan Opera singers will give daily performances at the new Academy of Music in Brooklyn. The season at the Metropolitan will begin on October 16. Walter Syomer, of the Darmstadt Court Theater, has been engaged. The first actual novelty of the Metropolitan's season will be Dalbert's "Tiefand." Mahler will lead "Verkaufte Brant."

To begin with there will be no daily performances at Brooklyn, the season there consisting of just fourteen dates. The Metropolitan is not to open on October 16 but on November 16. Furthermore Syomer spells his name Soomer, Dalbert spells his name d'Albert, and "Verkaufte Brant," as far as we can make out, is an ineffectual attempt to write "Die Verkaufte Braut." In every other respect, however, the World paragraph is absolutely correct and thoroughly reliable.

THE Los Angeles Symphony Orchestra will give six concerts next season, November 13, December 11, January 8, February 5, March 5, April 2. Some of the works to be presented are Saint-Saëns' second symphony, Tschaikowsky's "Pathétique," Sibelius' first symphony, Beethoven's in C minor, Goldmark's "Rustic Wedding" symphony, Dvorák's "New World" symphony. Of overtures there will be presented Tschaikowsky's "Eugen Onegin," Glinka's "A Life for the Czar," Busoni's "Lustspiel," Wagner's "Tannhäuser," Berlioz's "Corsair" (by kind permission of Hector John Berlioz Rice), and Weber's "Euryanthe." Miscellaneous numbers include Shapleigh's "Ramayana," MacDowell's "Launcelot and Elaine," Lacombe's "Suite Africaine," Luigini's "Ballet Russe," Busch's prologue to "The Passing of Arthur," Massenet's "Roman d'Arlequin," the "Meistersinger" prelude, etc.

HENRY T. FINCK says that Tschaikowsky's name is spelled correctly only in the Evening Post—as Tchaikovsky—and in English papers. He adds:

For some inexplicable reason the American newspapers almost all spell it Tschaikowsky. That is the German way. Why use the German way in a newspaper printed in the English language? To the Germans, that spelling indicates the correct pronunciation; to the American or Englishman, it does not. At best, we can get only an approximation to the original Russian, so it is foolish to mislead deliberately. Reimann, in his "Musik-Lexicon," has it Tschaikoffsky. The Bohemians make it Cajovskij.

For the same reason, then, Paderewski's name should be spelled Paderevski, for as he is written now in this country, ninety-nine out of one hundred natives pronounce him Paderooski. By any other spelling of his name, Tschaikowsky's music sounds just as good.

It was announced late in June that Walter Rothwell, formerly conductor of the Savage English Grand Opera Company, would assume directorship of the St. Paul Symphony Orchestra during the forthcoming season. It was announced early in July that Mr. Rothwell would not take charge of the St. Paul Orchestra, but would become first conductor of the Opera House at Frankfort-on-Main. It now is announced positively and finally that Mr. Rothwell will assume directorship of the St. Paul Orchestra, and with this purpose in view he recently arrived in America and went direct to St. Paul.

MR. AND MRS. CARREÑO and daughters have been in Naples and Rome, having as guests the parents of the late E. A. MacDowell, his nephew, and Señor Buitrago, well known in New York as a violinist. Mrs. Carreño has by this time arrived at Obersdorf, in the Tyrolean Alps, where she will remain with her guests during the summer. She has not been in the best of health recently, but the bracing Alpine air will recoup her energies.

THE Mozart Festival at the Karlsbad Opera, which will take place about the middle of July, is to have the assistance of Lilli Lehmann, Herzog, Jörn, Lieban, Egenieff, Hilgermann, Maikl, Moser, Lucy Weidt, Bosetti, Sieglitz, Gardini, Rapp, Schreiber, Moest, Karvasy, Borchert, Barco, Fuchs and Normann.

THERE was a slight blaze at the Berlin Royal Opera House on July 3, but it was quickly discovered and extinguished. An incendiary is said to have been responsible for the happening—possibly one of those Berliners who have been complaining that there was not enough fire in the work of their Royal Opera.

THE Democratic convention is on at Denver. The way for Bryan to gain the high class musical vote is to declare openly for sound money and sound music in this country. His platform should contain anti rag time, and anti 65 note roll, planks. In money the 16 to 1 silver proposition is no more pernicious than the 65 note roll in music.

Jessie Shay Eulogized.

OFFICE OF THE UNITED STATES ARMY AND NAVY JOURNAL, 20 VESSEY STREET, NEW YORK, July 1, 1908.

To The Musical Courier:

Inclosed is an account of the funeral of Jessie Shay, the pianist, which perhaps you did not see. It is from



LAST PICTURE OF JESSIE SHAY.
Taken in Mexico.

the Brooklyn Eagle, and I thought it might interest your readers.

Very respectfully,

C. J. LEACH.

The funeral of Jessie Shay, the widely known pianist, took place yesterday at the residence of her parents, Mr. and Mrs. John H. Shay, 133 East Seventy-fourth street, Manhattan. The officiating clergyman was the Rev. George H. Badger, of the Unitarian Association of New York City. The casket was laid in the parlor between the two pianos which the artist had so often used in practice. After Scripture reading and a prayer, one of the pallbearers, William E. Hicks, stepped to the casket and after a few words relative to Miss Shay's spirit of self sacrifice and sympathy with others, which was the dominant note in her life, he read these lines, which were received by those present with marks of deep feeling:

Still are the hands that swept the keys to music,
And wove those haunting mysteries of sound;
Still is the heart that always beat for others,
And when they grieved, its deepest sorrow found.

Let us believe her music, that will linger
In Memory's ear through all the coming days,
Had not its birth in keys or sounding wire,
Nor in a yearning for the world's wide praise.

But came from loving thought and actions,
From sweet forgetfulness of "me" and "mine,"
Which, touching all the chords of feeling,
Wrought out their symphonies almost divine.

The pallbearers were Frank J. and Charles M. Sprague, William E. Hicks, Daniel G. Anderson, P. Paul Graef and Leonard Liebling. Franz Kaltenborn, with whose quartet Miss Shay had appeared in concert, sent his regrets that he could not be present. Among the floral tributes were gifts from Mrs. and Miss Cottlow, the Misses Pratchitt and O. Wissner. The interment was at Kensico Cemetery.

Miss Shay returned from Mexico, where she had given concerts in the leading cities with great success, reaching here in January. On the way home in a violent storm she was thrown to the deck and narrowly escaped being swept overboard. The wrench then received brought on a swiftly destructive liver ailment which had not been suspected, and being prostrated by it at the end of March, she steadily grew worse in spite of an operation and passed away last Sunday in the Presbyterian Hospital.

Miss Shay has played many times in the last few years at the Arion Society of Brooklyn. Just before she went to Mexico the Arion Society made her a present of a diamond pin in recognition of her interest in that organization.

Zimbalist as a Raconteur.

Efrem Zimbalist, who will tour this country next season under the management of J. E. Francke, writes in an English magazine:

"One violinist, as has been seen, loses a valuable instrument. Another thinks he has lost one." Zimbalist relates that for his debut at Queen's Hall, Professor Kruse kindly lent him "a most perfect Strad," worth about £2,000. At the end of the program the concert giver replaced it in its case in the artists' room, and, upon being recalled again to the platform, returned to make his final bow without the fiddle. "Imagine my horror," he says, "at discovering a little later that both case and violin were missing." Driving off at once, in great distress, to Mr. Kruse's house, it was naturally an immense relief to him to find that the owner of the Strad was himself the "thief." He had entered the artists' room just when the young performer was making his way back to the platform, and, being in a hurry to get home, had taken the violin with him, thinking that some one would notice his departure with it and not dreaming that any anxiety would result from his hasty action. Anyhow, it was better than taking the instrument away before the concert.

Has anybody, by the way, ever noticed anything peculiar about the shape of great musicians' ears? "When I was only three years old," says Zimbalist, in the article already quoted, "a well known physician, who happened to see me, told my parents that I was likely one day to become a great musician, and he explained that he formed this opinion from the shape of my ears."

No Bouquets for Singers.

From the New York Evening Post.

Men of science have demonstrated in recent years that mosquitoes and flies are dangerous—very much so. The next thing to come under the ban is, apparently—flowers! Sir Charles Santley's recent volume on "The Art of Singing and Vocal Declamation" contains a whole chapter of warning against those objectionable products of nature. He kindly admits that flowers growing in the open air are harmless; but in a room "the exhalations from most of them are highly pernicious to the health." He has often been ridiculed for saying so; but he has known ladies who suffered martyrdom from headache caused by flowers, without which, they declared, they "could not exist." To singers, particularly, the eminent baritone maintains flowers are injurious. Gardenias, hyacinths, lilies, he has found especially liable to cause temporary hoarseness, relieved as soon as the dangerous thing was removed. He knows other singers who are affected the same way. Morell Mackenzie agrees with him that certain flowers paralyze the nerves of the throat. On one occasion Santley insisted that a row of hyacinths be removed from the stage where he was to sing. This "made George Grove furious and declare in a loud voice it was ridiculous to keep the audience waiting for such nonsensical 'fads.' I had to sing, he had not, so I waited until my enemies were removed."

London Winks the Other Eye.

From London Truth.

The management of the Metropolitan Opera House has decided, it is announced, not to engage any artists who appear at Mr. Hammerstein's rival establishment. This rule has been adopted, it is explained, in order to end what was beginning to be come a "very serious rivalry," of which "advantage was taken by European singers to advance their prices." There is a suggestion of sweet simplicity about this scheme which is childlike and bland, but it may possibly be found that it will not work quite so efficaciously as is hoped. The difficulty will arise when the Metropolitan management finds that the opportunity presents itself of acquiring the services of Madame Melba or Madame Tetrassini, or some other of the many fine artists singing under the Hammerstein banner at present, and then, I am afraid, their self-denying ordinance will promptly go to the wall.

The Bowmans on Squirrel Island.

Edward Morris Bowman, Mrs. Bowman, and their daughter, Bessie May Bowman-Estey, are at their summer home on Squirrel Island, Me. Mr. Bowman will return to his varied musical activities in New York about the middle of September.



[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, RUE MARBEUF (CHAMPS-ELYSEES),
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PARIS, JUNE 22, 1908.

ANNOUNCEMENT.

DELMA-HEIDE, REPRESENTATIVE OF MUSICAL ARTISTS FOR OPERA AND CONCERT ENGAGEMENTS IN EUROPE AND AMERICA, 30 RUE MARBEUF (CHAMPS-ELYSEES), PARIS. CABLE AND TELEGRAPHIC ADDRESS, "DELMA-HEIDE, PARIS."

Under the patronage of Her Majesty the Queen of Naples, an interesting Italian matinee concert was given at the Salle Femina by Frida Ricci, the well-known soprano, and Edoardo Sottolana, with the concours of Mlle. Zambelli and Mlle. Salle (of the Opéra), Victor Gille, Count Jacques de Briey and M. Ricasoli.

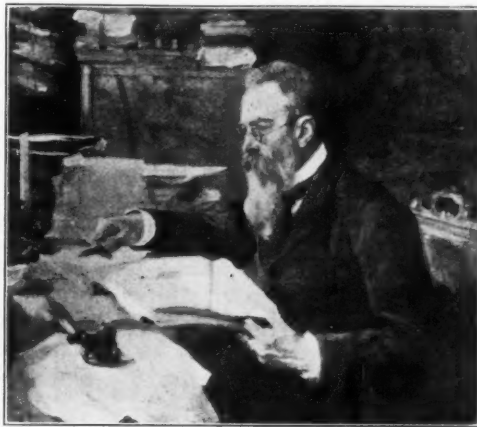
Madame Ricci sang the aria of Donna Anna from Mozart's "Don Giovanni," besides a number of duets and trios with M. Sottolana and M. Ricasoli from operas by Donizetti, Verdi and Gomez, ending with the quartet from Verdi's "Rigoletto"; she was in brilliant voice and sang so delightfully that she was obliged to add encore numbers. The pianist of the afternoon, M. Gille, created a favorable impression and was much applauded, as were also the other participants, especially M. Sottolana, who sang, among other selections, the baritone arias from "Tannhäuser" and "Don Juan."

At her recent annual audition of pupils, given in the Salle Hoche, Mathilde Marchesi composed her long and varied program, as usual, from the operatic works of the Italian and French schools, interspersed with German lieder. The pupils who appeared on this occasion were Felicie Lyne, of Kansas City, a pretty and promising young singer; Dolly Wilson, Chicago; Marguerite Claire, Atlanta, Ga.; Julie Lucey, Paris; Sybill Tancredi, New Zealand; Valentine Philosophoff, Russia; Mrs. Baird, Philadelphia; Eda Bennie, Melbourne; Klara Erler, Berlin—all foreign singers but one, half of them being American. As Madame Marchesi never teaches male singers, her pupils were assisted in their concerted operatic numbers by M. Dubois, tenor, and M. Gilly, baritone, of the Paris Opéra, with M. Ponsot at the piano.

The Kellert Trio, three young Russian brothers, Michael, Raphael and Charles, have made a record for themselves this past year, playing more public and salon engagements than any like organization. The Paris papers, including the Figaro, Journal, Gaulois, Petit Journal, Rappel, Matin, Comediant and Le Théâtre, have given them favorable and well-merited criticism, and they have received in addition several testimonial letters from Ed. Colonne, from Ysaye, from Pugno and others. Among the many concerts and musicales in which these young musicians have been heard

in ensemble and solo performances may be cited: Fifteen concerts at the Salle des Arts of the Journal du Théâtre, two concerts at Salle Figaro, two at Salle Journal, two concerts at the Salle des Agriculteurs in conjunction with singers from the Paris Opéra, two concerts at Théâtre Femina, one concert at Salle Pleyel, one at the Trocadéro, with Mary Garden, and the following appearances in salons, two musicales at Count Potocki, two at Count Prémio-Réale, one at the Ysaye-Pugno banquet given by Baronne Coppens, one at Madame Carraby, two at Madame Raffalovitch, one at Prince Troubetzkoy, one at M. Pavlovsky, two at Dr. Doyen, three at Princes Charles de Bourbon, two at Madame Domange, one at Edouard Colonne, three at Madame Rachel Boyer, one at Madame Reifenberg, one at Princesse Tennecheff, one at Count Bruneel and one at Princesse Murat. The repertoire of these Kellert brothers embraces most of the composers of the classic, romantic and modern schools.

With Mrs. Frank H. Mason as president, and Mrs. Hugh Reid-Griffin, vice-president, the American section or circle of the Lyceum Club was inaugurated last Tuesday afternoon. More than one hundred American women were present at this first reception, and no men, save two or three, who, of course, did not count, but drank tea and listened. In connection with the reception an attractive musical program was presented, Mme. F. de Faye-Jozin, the gifted pianist-composer, opening with two compositions of her own, an unpublished "Rigaudon" and "Le Médail-



THE LATE NICOLAI RIMSKY-KORSAKOFF.

lon," a musically accompanied poem, recited and played by the author; later Madame de Faye-Jozin recited her "Evening Bells" and a new adaptation, entitled "Le Cachet," which were redemanded and done over. The child pianist, Aline van Barentzen, a little Boston girl of ten, who is a pupil of the Paris Conservatoire, excited wonder and admiration by her remarkable execution and endurance. Her performance of the Liszt rhapsody No. 12 was quite brilliant. A feature of the afternoon was the delightful singing of Charlotte Lund, who, since her Paris debut concert at Salle Gaveau, has been achieving a succession of triumphs. After Grieg's "Ich liebe Dich," given with much taste, Miss Lund was obliged to sing an extra number, which she did in English, and her brilliant rendition of Bemberg's "Chanson des baisers" called for a repetition of the same and more enthusiastic plaudits.

Jan Sikesz, the Dutch pianist, just returned from a short tournée in America, gave a recital in the smaller Gaveau Hall, where he was enthusiastically applauded. Besides the names of Beethoven, Brahms and Chopin, a center group on his program consisted of shorter pieces by Debussy, Moszkowski, R. Strauss, Poldini, Nedbal and Leschetizky. Among those present were: The Marquise de Villavieja, Viconte Ernest de Ganay, Charles Holman-

Black, Madame Thayer, Charlotte Lund, Madame de Routkovicka (sister of Madame Leschetizky).

At the recent "concours" for opera tenors, M. Falandry, the successful prize winner, was entrusted to Jacques Isnardon for the necessary artistic education by a vote of the presiding committee and the journals interested in the competition.

In Le Figaro of last Monday appeared an account of the formation of a "musical society" in New York, having as its fundamental purpose the launching of musical works by native American composers. The names of Arne Oldberg, Campbell-Tipton, John Beach, Arthur Shepard and others are cited as a portion of the younger American element who are composing works of serious nature, and the article closes with the kindly hope that, in time, some of this young blood may lend glory to the New World in the same manner as those illustrious names of which Europe is so justly proud redound to her credit.

The vocal recital given recently by Regina de Sales at her home studio, in the Villa Stella, proved to be a delightful and successful concert from every point of view. The program, judiciously chosen, was well executed by Madame de Sales and Mr. Musikan, a Russian musician of talent, who contributed various piano soli and also played in a sympathetic manner the accompaniments for the singer. It is a matter of surprise that Madame de Sales, who is an exceedingly busy teacher of singing, can find time to keep up her own practice as a public singer. On this occasion her program was well selected, as already stated, and her interpretation of the various arias and lieder altogether delightful. The attendance was numerous and very generous in its applause. On the program were the "Rosen Aria" from Mozart's "Figaro's Hochzeit"; aria of the "Queen of the Night," from "Zauberflöte"; "Im Grünen," Schubert; "Canzonette" and "Niemand hat's gesehen," by C. Löwe; "Heimliche Aufforderung," Richard Strauss; "Should He Upbraid," H. Bishop, and "Spring," by Georg Henschel. The pianist, at different points of the program, played a nocturne and a prelude of his own composition, besides a mazurka and a polonaise of Chopin.

At the Salle Lemoine M. and Mme. Jules Chevallier gave their last audition this season. It was devoted principally to the "mise-en-scène" of their pupils. The program brought out some fine singing and acting, embracing "Manon" (Act I), by Mlle. Pregniard, with full support; "Manon" (Act I), different scene, Madame Calas and support; "La Traviata" (Act IV), Mlle. Froment, with full support; "Manon" (Act III, Tableau 2), Madame Courtot and support; "Thais" (Act II), Mlle. François-Flameng, with support and chorus; "Carmen" (Act IV), Madame Laurent-Zailhade, full support; "Louise" (Act IV), Mlle. A. Lagarde, with support; "Rigoletto" (Act III), M. Valensin, with full support. Throughout the

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audition the excellent training of these young actor-singers was very noticeable, and the large audience manifested its appreciation by hearty applause.

Anne Vila (an artist pupil of M. and Mme. Chevallier) gave a successful concert at the Salle Femina, assisted by Georges Hue, Joseph Salmon, Walther Straram and Eugene Wagner. The vocal part of the interesting program consisted of selections from Schubert, Gluck, G. Hue (three songs), Lulli, Bach, Rameau, Hue (two songs) and Wagner.

Alice van Gelder gave a matinee musicale at her home on Saturday, in which Léon Rennay, the well known baritone, charmed the audience by his exquisite rendering of French songs, for which he is famous. Mlle. van Gelder will remain in Paris this year to teach a full summer class of American and German pupils.

Mr. and Mrs. King Clark will leave July 12 for Bayreuth in their new automobile. They take with them from Paris a class of pupils numbering fourteen or more, and Mr. Clark's teaching time while in Bayreuth is already entirely filled.

The Brenau Conservatory, of Gainesville, Ga., one of the largest conservatories in the South, has at the head of the vocal department Grace Almy, a King Clark pupil. Her first assistant, Miss Trotter, is now in Paris studying with Mr. Clark, and is to be one of the Bayreuth party. Another assistant at the Gainesville Conservatory is Grace Foote, who will leave the King Clark studios in September next to fill her engagement.

Mme. Hedvige Lamperti is quitting Paris this week to visit friends in Germany.

Charlotte Lund, the American singer, left for a summer visit in America by the Hamburg-American liner Amerika last Friday. Joe F. Lozier, pianist, also left for New York by same steamer.

Dr. Florence Ziegfeld and Mrs. Ziegfeld are returning to America by the Kronprinzessin Cecilie on Wednesday of this week, after a pleasant sojourn in Paris. Dr. Ziegfeld is building a new temple of music in Chicago, combining his musical college with a big stage and auditorium for operas and concerts. Since 1858 the doctor has been a regular traveler by the North German Lloyd, having made more than a hundred trips on steamers of that line. His present trip will be a sort of jubilee recognition of the fact, and the steamship invited him and Mrs. Ziegfeld as guests of the Prinzessin. Dr. Ziegfeld is a fortunate and remarkable man.

Lucien Wulsin, president of the Baldwin Piano Company, Cincinnati; Arthur Nevin, composer, and Fritz Scheff, the opera singer, are also passengers on the Cecilie, leaving Cherbourg June 24. DELMA-HEIDE.

Meetings of the New York State Music Teachers.

For the first time in its history, the New York State Music Teachers' Association held its convention in New York City. The twentieth annual meeting took place last week at the College of the City of New York, and apparently Manhattan Island came up fully to expectations, for the convention next summer will again be held in New York. Last Wednesday, THE MUSICAL COURIER gave an outline of the Round Table discussions and concerts. A full report will follow in the issue of July 15. On account of the National Holiday, there were some delays and hence a review of the interesting proceedings must be deferred for one week. The educational features made a marked impression upon the resident musicians. Edmund Severn, the violinist and composer, is the new president elected to succeed J. Warren Andrews, organist.

"Siegfried," "Aida," "Will o' the Wisp" (in one act, by Dr. Schwerdtner), and "The Miller's Girl" were some of the operas done recently in Riga.



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Leonore Wallner's Notices.

The following criticisms from Hamburg, Dresden and London papers testify to the exceptional gifts of Leonore Wallner as an interpreter of the German lied:

Leonore Wallner, a singer till now practically unknown in Hamburg, gave a recital, and he it said at once, with excellent success. Leonore Wallner (by the way, the daughter of a prominent Leipzig piano pedagogue) is a true musician's child; thoroughly musical; of high intelligence; gifted with splendid voice, fine nerved, of a sensitive artist's nature, that responds to the slightest provocation; of mature taste and deep earnestness in her views of life and art—thus prepared, she without doubt belongs to the most distinguished and worthy Lieder singers of our time. What she offers is no art of the jeweler's shop window style, no brilliantly captivating sensual sensation—but a hard earned lyric, from the depths of an abundant soul-life, and a strong, concentrated, passionate nature. Very significant it was that it should be Johannes Brahms to whom she devoted her recital—and by the way, not the Johannes Brahms of the so often sung, well known songs, but the Johannes Brahms of the serious songs, the reserved, hardly known singer of pain, of never stilled longing, of dreamy stillness and of the deeply meditative Volkslied. To this boundless abandon of her nature and her art to the highest of the high she may be driven by the peculiar tone of her own individuality, as much as by an inner affinity to Brahms' lyric power. One thing is certain, this artist fascinates in a singular way. The elemental and yet artistically cultivated tones that she brings forth and that come from a strong humaneness, affect one like a natural power. I have not often heard Brahms sung so thoroughly Brahmsish, so artistically and convincingly, seldom felt the power of his songs so directly as from this singer. One certainly did not come to her concert with too much confidence. "A Brahms evening! Huh! Well, let us endure a few songs." But it came otherwise. For we heard not a more or less pretty little singing machine, no gayly colored, glittering and entertaining songbird—but a true artist; a woman's soul began to speak



LEONORE WALLNER.

and one listened—and the few songs lengthened into thirteen. Leonore Wallner coming from the excellent school of Julius Hey, is a most pleasing representative of the German style of singing. Her voluminous voice shows a fine equality of tone, that perhaps is a little heavy in the higher registers. It is a large, sonorous, brilliantly colored voice, of noble metal, and the singer excels in clearness of technique and refinement of pronunciation. Above all, it is full of soul; it is a living, rich organ of the soul in all its shades. Heavy pathos, the cry of passion, the sweetness of sorrow are as familiar to it as the soft flow of calm emotions. Under these circumstances, it was a real pleasure to follow the Brahms productions of the artist. All that Leonore Wallner sang was marked by artistic spirit, and its own peculiar note and intensity of feeling, yet she succeeded best in some wild songs of passionate love.—Hamburger Nachrichten.

Although it was her first appearance in public, Fräulein Wallner showed herself not only as an eminently musical, but also as a vocally well trained singer. Her voice has a great compass, and the equally valuable quality of being able to serve as a medium perfectly expressive of the rich inward life of the singer. She herself thought, in her ecstasy, deals rather too unsparingly with her gift. One glance at the program was sufficient to show that Miss Wallner does not make any concessions to the lesser tastes. She chose the greatest and best—Franz Schubert, Beethoven, Schumann, Brahms, etc.—Dresden Anzeiger.

Leonore Wallner, who gave a recital at the Aeolian Hall yesterday afternoon, did not take long to convince her audience that before them was an artist of unusual sincerity and power. In fact, the newcomer struck quite an original note in the way of Lieder singing. With eyes closed and unobtrusive attitude, Miss Wallner concentrated her whole mind and efforts on the meaning and expression of the songs, which were entirely drawn from Beethoven and Schubert. Such a program for a first appearance in a strange country was sufficient to stamp the artist.—London Standard.

A most interesting song recital, devoted entirely to Brahms. . . . In all these songs Leonore Wallner showed that she possesses in a

very high degree the qualities that one looks for in a Lieder singer—she sings, that is to say, with keen appreciation of the literary value of the words, combined with the musician's ability to interpret the musical aspect of the songs. Her clear, flexible voice has the freshness of inspiration in it, and the clean way in which she takes her intervals and the ease and certainty with which she phrases made each of her songs a delight to listen to.—London Times.

Fräulein Leonore Wallner gave a Brahms recital. Her selection was judicious and of welcome variety. It suited her own artistic personality and showed the wealth of tune and feeling in Brahms' music. Fräulein Wallner was justified in choosing songs of tender love, pathos, and passion, of elaborate form, and simple folk tunes. She is a versatile and uncommon singer. Her voice is strong and her grasp of it is very considerable.

She possesses an elastic and ardent temperament, and evidently lives every song she sings. She made an impression with gentle songs like "If Thou Would'st But Smile," "Ah, Turn Your Eyes," and with strongly emotional songs and ballads, such as "Murray's Assassination," "A Girl's Curse." Her most satisfactory interpretations were, perhaps, "Von ewiger Liebe," sung with an intimacy of feeling and fine restraint, and the beautiful "Lamentation," a setting of a Slovak song.

Finally, she gave the four serious songs, generally sung by men, with breadth of style and great earnestness.—London Tribune.

Singers of very wide experience might well quail before the task of performing a program of some seventeen songs entirely from the brains of Beethoven and Schubert; a much greater trial would be its performance by a newcomer. Yet Leonore Wallner undertook it at her first recital yesterday afternoon, and, when all due allowance is made for natural nervousness, succeeded admirably in fulfilling it. Her voice is of beautiful and sympathetic quality, and over and over again the expression of her ideas in the matter of interpretation showed how excellent is her taste. "An die Hoffnung" (to which the rarely heard preliminary recitative was joined) was sung with fine feeling, "Resignation" most expressively, and "Mit einem gemalten Band" very fancifully; while the dramatic dignity of "In questa Tomba" was thoroughly appropriate. Schubert's "Aufenthalts," though sung rather too slowly, and "Gretchen am Spinnrad" suited the singer almost better than any of their predecessors, and "Die Allmacht" was given with precisely the right feeling of exultation. As "Ganymede," "Memnon" and "Gruppe aus dem Tartarus" also figured in the scheme it is easily seen how difficult was the singer's task. There is little doubt that with platform experience Miss Wallner may become a very welcome Lieder singer, for she has studied in a good school—that of Julius Hey.—London Daily Telegraph.

BUFFALO.

BUFFALO, N. Y., July 3, 1908.

Frances Helen Humphrey introduced a number of her advanced pupils at a musicale Thursday afternoon, July 2, at the Horton Studios. Mrs. George Dayton Morgan, of Rochester, opened the program with the "Prayer" from "Tosca"; Frank A. Reilly followed with "Infelice" from "Ernani" (Verdi); Joseph F. Steinmann sang a group of four songs, "Come to the Garden, Love," by Mary Sumner Salter; "My Lady," by the same composer; "The Spring Has Come," by Maude Valerie White, and "Songs My Mother Taught Me," by Dvorák. Hazel Dickman sang "Voi che Sapete," from "The Marriage of Figaro"; Katherine Kronenberg sang a group of Schubert songs—"Du bist die Ruh," "Hark, Hark, the Lark" and "Who Is Sylvia"; Miss Dickmann and Mr. Reilly united in singing the duet, "La ci Darem" from "Don Giovanni." The remainder of this most interesting program included: "Vision Fugitive," from "Herodiade" (Massenet), sung by Frederick R. Roginson; "Rose in the Bud" (Vidal), the "Habanera," from "Carmen," and "Arietta," by Vidal, sung by Julia Bauer; duet from "Romeo and Juliet" (Gounod), sung by Mrs. Morgan and Mr. Steinmann; a group of songs by Tours, Spross and Homer, sung by Mr. Reilly; the "Parla" waltz (Arditi), sung by Katherine Kronenberg, and Faure's duet, "The Crucifix," as the closing number, sung by Messrs. Steinmann and Reilly. Dr. Prescott le Breton played the accompaniments. Madame Humphrey possesses unusual gifts as a teacher of singing. All of her pupils on this occasion demonstrated that they had been correctly taught, and their singing showed that a real artist was directing their studies. Madame Humphrey will close her studios July 9, when she will go to Rochester to visit her pupil, Mrs. Morgan, for one week. July 16 is the date set for Madame Humphrey's departure for France, where she will spend two months in study and recreation.

It is estimated that 25,000 people heard Dossenbach's Orchestra, of Rochester, at Delaware Park last Sunday. The program included overtures by Wagner and Tschai-kowsky. V. K.

Reinald Werrenrath in Chautauqua.

Reinald Werrenrath, the baritone, who is now at Chautauqua Assembly, N. Y., will remain there until July 31, to fill a series of engagements. After the first of August, Mr. Werrenrath will go West to sing in Chicago, Milwaukee and Racine, Wis. After these appearances he will travel to South Dakota, where he will play the role of a ranchman for some weeks.

The combined singing societies of Hamburg and Altona have chosen John Schäffer as their new leader, to succeed Prof. Richard Barth.

compositions with much grace, and Marion Blockson's trills were of rare beauty. The readings of Madge Blount

was married, on June 30, to Dr. John Wilson Fuqua. Miss Mathias had planned a large wedding to take place



CHICAGO, July 3, 1908.

John J. Hattstaedt, president of the American Conservatory, and his family will spend their vacation in California and Seattle, Wash. Mr. Hattstaedt's family will leave for California on July 6, and Mr. Hattstaedt will join them later on. The American Conservatory, which is now in the midst of a summer normal session, has enjoyed one of the most prosperous seasons in its long history of commendable and successful work. In September, the examinations for the thirty free scholarships will begin. Annually this special department of the conservatory, which has wrought so much good to talented but indigent pupils through the gratuity of its conditions, apportions the various especially talented pupils in all branches of musical education among the teachers of the differing branches, thus enabling many a deserving pupil, preferably one who has had a year or two at the conservatory and whose abilities and capacity for work are known to the faculty, to continue another year, or indefinitely, and complete an education begun often under the most promising auspices, but which unfortunately do not always last. Many of Chicago's professional musicians in both the vocal and instrumental branches have been at one time or another the recipient of the American Conservatory's free scholarship proviso, though the conservatory refrains from advertising the fact or the names of those thus related to it; the good work continuing every year keeps adding to the long list. Several additional members to the faculty have been enlisted for next season, among whom may be mentioned Mr. and Mrs. Hart Conway, in the dramatic department; Robert Ambrosius, 'cellist; Enrico Tramonti, harpist; Raymond Girvin, violinist (a graduate of the conservatory); Karmena Joplin, vocalist; Howard E. Preston, vocalist, and Daniel Protheroe, in harmony, during the absence abroad of Adolph Weidig, who left for Europe on July 2. The summer session has been very successful and a series of five Wednesday morning recitals have been given by members of the faculty. The last two will be a joint recital on July 15 by Henriot Levy, pianist, and Herbert Butler, violinist, and on July 22 a piano recital by Silvio Scionti.

Marion Green, the talented basso, who has filled over one hundred engagements this past season, will spend his



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HUGO HEERMANN, the world renowned Violinist and Instructor, of Germany, will continue to direct the violin department.
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vacation among the lakes of Wisconsin. Recently Mr. Green sang in a production of Mendelssohn's "Elijah" at Joliet, Ill., on which occasion the Joliet News said:

Mr. Green has the dramatic instinct, yet all was seemly dignified and in keeping with the churchly spirit of oratorio. It was gratifying to note that the audience was keenly alive to the beauties and marvels of the most dramatic singing that has been heard in Joliet. Mr. Green was accorded the kind of applause that springs spontaneously as a relief for pent-up emotion, and after the magnificent solo, "Is Not His Word Like a Fire?" there was an ovation.

Glenn Dillard Gunn has just returned from his recital given before the Michigan S. M. T. A. Mr. Gunn met with great success and received some excellent comments from the press.

Very attractive circulars have just been issued by Allen Spencer, the pianist. Mr. Spencer, who has had a very busy season, both in teaching and in his concert work, will leave for a seven weeks' vacation on July 24, to be spent at Bay View, Mich. Among the recent engagements filled by Mr. Spencer may be mentioned: Recital at Kemper Hall, Kenosha, Wis., on May 11; recital at Academy of Our Lady, Chicago, May 20; concert at University of Chicago, June 23; recital for the summer Normal Session of the American Conservatory, June 24, and recital before the Michigan M. T. A., on June 26.

The third in the series of the morning recitals given by the faculty of the American Conservatory in the summer course now in session, will be a joint recital by Earl Blair, pianist, and John T. Read, bass, to be given at Kimball Hall, on July 8.

Arthur Burton will give a song recital at Mandel Hall, University of Chicago, on July 7.

Alta Beach Edmonds, contralto, will leave for her annual summer Chautauqua work on July 6. Mrs. Edmonds' tour will cover Wisconsin, Illinois, Indiana, and Michigan.

Elaine De Sellem has just returned from a very successful tour with the Innes Band. Miss De Sellem received some excellent press opinions, among which the following may be mentioned:

Miss De Sellem has a voice in which are united volume and sweetness. She sang with rare feeling and the pleasing personality with which she is endowed rendered her at once a favorite with the audience. In her work of the evening Miss De Sellem strengthened the impression that she possesses the most charming voice ever heard in Montgomery.—Montgomery Advertiser, Montgomery, Ala.

Too much cannot be said of Miss De Sellem's superb voice. It is magnificent, and her easy grace and affability won her many friends.—Enid Morning News, Enid, Okla.

The De Sellem voice was exquisite in the solo work of Mendelssohn's "Hymn of Praise" and the De Sellem personality quite in keeping.—Fort Worth Star, Fort Worth, Tex.

Miss De Sellem has a voice of remarkable range and sweetness and her singing made a splendid impression on the large audience.—Daily Oklahoma, Oklahoma City, Okla.

Elaine De Sellem, contralto soloist, sang "O Don Fatale" with wonderful effect. She has a grand voice, the lower notes being rich and full and the upper ones clear and pure. Her voice is highly cultivated, she sings with much ease and she delighted her audi-

ence, which gave her an enthusiastic encore to which she responded.—Arkansas Gazette, Little Rock, Ark.

Jeannette Durno, who has a large class of out of town teachers taking a special course with her in technic and interpretation, will remain in Chicago during July and August, later going East for a few weeks' vacation.

Mrs. Theodore Worcester, who has filled many excellent concert engagements this past season, has booked several recitals for next year for her Russian programs. Mrs. Worcester will spend her vacation on the coast of Maine and through Canada.

EVELYN KAESMANN.

Asbury Park.

ASBURY PARK, N. J., July 6, 1908.

Arthur Pryor and his band grow in favor every day at Asbury Park if such a thing were possible. During the summer Mr. Pryor will give programs made up of the compositions of the classical composers, past and present. On Friday, July 3, the first half of the afternoon program was devoted to the compositions of Franz Liszt. "Les Preludes," "First Hungarian Rhapsody," "Second Polonaise," and "Second Hungarian Rhapsody" were played. Pryor's interpretation of this music was both artistic and effective, showing the effects of the careful study which has made him a master of the traditional interpretation of the Liszt music. Under his enthusiastic baton his superb band immediately grasps his meaning and responds to his direction in a manner most satisfactory to himself and his audience.

Asbury Park deserves the highest praise for engaging such a leader and such a band as that directed by Pryor. It is the maintenance of bands and orchestras in the Pryor class in our towns and cities which is giving to America that boasted "atmosphere" that the music student makes pilgrimages to Europe to secure.

Virginia Bunting, soprano, graduate of the Combs Broad Street Conservatory of Music, of Philadelphia, and a member of the faculty, was the soloist with the Pryor Band on Saturday and Sunday evenings, July 4 and 5. Saturday evening she sang an aria from "The Barber of Seville" with telling effect. Miss Bunting's voice is of pure soprano quality, having exceptional resonant and carrying power, making it possible to hear her in every part of the Arcade. Her singing was enthusiastically received. Sunday night she sang the "Inflammatus" from the "Stabat Mater," and was again received with enthusiasm, confirming the impression made by her on the audience the night before.

George M. Robinson Back From Europe.

George M. Robinson, the musical manager, who returned from Europe last week, reports that Marie Nichols, the violinist, and Clara Clemens, contralto, are very successful in the joint recitals they are giving in England and elsewhere. Mr. Robinson went abroad in the late spring to arrange the appearances of the American artists, and, needless to say, his work is bearing happy results.

What It Sounds Like.

Manfred—What was that hideous noise in your apartment? Were you trying to tune the piano?

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CINCINNATI, Ohio, July 3, 1908.

A most interesting and successful song recital was that given by pupils from the class of Clara Baur, of the Cincinnati Conservatory of Music, on the evening of June 24. Henrietta Wehl, violin pupil of Mr. Tirindelli, and Madge Blount, reader, pupil of Miss Curtis, lent their assistance. The program was as follows: Duet, "Wanderer's Night Song," Rubinstein, Frank A. Volz and Chalmers Clifton; "On Wings of Song," Mendelssohn, Miss Ellis; lullaby, "Jocelyn," Godard, violin obligato, Dorothy Nuelson; "Open Thy Blue Eyes," Massenet, Frank A. Volz; reading, "The Sun Dial," Austin Dobson, Madge Blount; "Primavera," Tirindelli, Mary Fletcher Gray; "Alt Heidelberg," Jensen, Chalmers Clifton; aria, "Nel Lascair La Normandie," Meyerbeer, Sue Ellis; "Bird Song," Taubert, Marion Belle Blocksom; violin solo, "Siegfried's Love Song," "Walkure," Wagner-Saenger; "Only you," Tirindelli, Frank A. Volz; reading, "Etiquet," W. S. Gilbert; "The Song Fairy," Bemberg, Marion Belle Blocksom; "Elsa's Dream," "Lohengrin," Wagner, Mary Fletcher Gray. The vocal pupils gave evidence of Miss Baur's method and careful training. Frank Volz has a tenor voice of much promise, and Chalmers Clifton, who appeared for the first time in recital, revealed a baritone voice of good quality. Dorothy Nuelson sang in a clear soprano voice, and Miss Ellis evinced considerable dramatic ability in the aria from Meyerbeer. Mary Fletcher Gray sang Mr. Tirindelli's

compositions with much grace, and Marion Blocksom's trills were of rare beauty. The readings of Madge Blount proved an agreeable interruption of the musical numbers, and Henrietta Wehl delighted the audience with her artistic skill and breadth of interpretation.

Henry Froelich's Orchestra and Reed Band began a week's engagement at the Zoo on June 28. The program included a medley of Scotch airs, Handel's "Largo" and some of George Cohan's latest pieces. Conductor Froelich also introduced his new march, "The Sunshiners," dedicated to the Sunshine Prosperity League, of Cincinnati. Ferd. Weiss is the cornet soloist, and Marcus Kellerman, baritone, sang at several concerts. Friday night will be devoted to classical music, and selections from Wagner, Leoncavallo, Brahms, Weber, Schubert, Dvorak, Strauss and other composers will be heard.

At the recital given by pupils from the class of Douglas Boxall in the Recital Hall of the Cincinnati Conservatory of Music, great credit was reflected on this eminent teacher and virtuoso. The faultless rendering of difficult concertos and Liszt numbers, with excellent technic and expression, showed the masterly training of an instructor who is an authorized representative of the great Leschetizky. Those on the program were Lily Lee Smith, little Marie Higgins, Alice Shiels, Beulah Davis and Martha d'Amour.

Louis Victor Saar, principal of the department of theory and composition at the College of Music, left here on June 28 to spend a week in New York City, previous to his departure for Europe.

The pupils of Lulu Beach gave a recital in Aeolian Hall on June 25. The program was composed of a number of difficult selections and was well performed. Etta Unkraut received the certificate and John Dwyer delivered the presentation address.

Goldie R. Taylor, pupil of Adolph H. Staderman, presented her class in a piano recital on June 30.

S. Elizabeth Mathias, of the faculty of the Metropolitan College of Music, left on June 27 for Denver, where she

was married, on June 30, to Dr. John Wilson Fuqua. Miss Mathias had planned a large wedding to take place in the parlors of the college, which was to be followed by a reception, but she was taken ill about ten days ago with ptomaine poisoning and was compelled to alter her plans. Dr. Fuqua is a prominent and wealthy physician of Greeley, Col., and they will make their home in that city.

Pietro Florida, teacher of voice at the College of Music, has tendered his resignation to the board of trustees of the college, and as soon as he regains his health he will devote his entire time to composition. Signor Florida left Cincinnati for New York on July 1.

The pupils of Hattie Uller were heard in two recitals in the Ohio Conservatory of Music on the evenings of June 27 and 28. These pupils took part: Helen Handman, Hilda Harsch, Brunnhilda Uller, Katherine Shockley, Florence Freendorf, Mary Brown, Alma Bauman, Margaret Overberg, Helen Finerin, Helen Romgi, Anna Stephens, Viola Staab, Hazel Hunt, Glenna Koch, Eleanor Smith, Agnes Sweeny, Marie Abeling, Mabel Schrimper, Bertha Stump, Zella Burdell, Mrs. George Morley, Francis Holdgreive, Elmer Dimmerman, Ray Handman, Foster Fagin, Alvin Stephens and Clarence Garret.

Pupils of Clara E. Schmidt gave a piano recital in the Cincinnati Woman's Club rooms last Friday evening.

The graduation recital of Alma Newton Anderson was given in the concert hall of the Cincinnati Conservatory of Music on Monday night of this week. Mrs. Anderson was prevented from appearing because of a sudden illness, a fact deeply deplored by her many friends, but the program was successfully carried out, Marion Belle Blocksom and George Leighton acting as substitutes. Mary Fletcher Gray, soprano, and Edwin Memmel, violinist, artist-pupil of Bernard Sturm, assisted. Miss Gray and Miss Blocksom sang their numbers exquisitely, and Mr. Memmel's violin selections were given with admirable expression. Mr. Leighton, who is one of the younger members of the faculty in the piano department, charmed the audience with the beauty of his playing. A. M. J.

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OCEAN GROVE.

OCEAN GROVE, N. J., July 6, 1908.

Over eight thousand people attended the opening of the new organ in the auditorium on Friday night. The recital was given by Mark Andrews, and though the heat of the evening was almost unbearable, very few people left the building before the closing number. The organ is one of the most remarkable instruments in the world, and claimed to be the largest and most powerful. The vast audience was called upon to sing "Praise God, from Whom all Blessings Flow," and the tones of the organ completely overshadowed and overpowered the voices of eight thousand people. The program was as follows:

Fugue in E flat (St. Ann's).....Bach
Spring Song.....Hollins
Angelus (from Scenes Pittoresques).....Masselet
Sonata in A minor, op. 17.....Mark Andrews
Meditation and Toccata.....D'Eury
Elegiac Melody (a).....Grieg
The Swan (b).....Saint-Saens
Grand Solemn March.....Henry Smart

When the orchestra came on the platform for the closing number the players were greeted with a hearty round of applause, showing that even this great new organ has not taken away from the popularity of this excellent body of musicians. They played the overture to "Stradella" with organ background, and it proved to be a fitting climax to the evening's program. Mr. Andrews was highly complimented for his work.

On account of delay owing to some trouble with the power, the diaphones were not ready to be used, which was a great disappointment both to the builders and the management.

On the afternoon of July 4 nearly two thousand people came through the rain and paid admissions to hear Mr. Andrews' second recital. It was a far more appreciative audience than on the first night, and hardly a person left the hall during the hour, 4:30 to 5:30. It was an "organ audience," and every number was enthusiastically applauded. The program for the second Andrews recital follows:

Toccata and Fugue in D minor.....Bach
Springtime Sketch (a).....Brewer
Andantino in D flat (b).....Lemare
Storm Fantasia.....Lemmens
War March of the Priests.....Mendelssohn
Träumerei (a).....Schumann
Evening Star Song (b).....Wagner
Impromptu Fantasia on Patriotic Melodies.....Mark Andrews

Other recitals for this week to be played by Mr. Andrews will include these numbers:

MONDAY, JULY 6, 4:30 P. M.

Chorale Prelude (a) Jesu meine Zuversicht.....Bach
Prelude and Fugue in C minor (b).....Bach
Arcadian Idyll.....Lemare
(a) Serenade.
(b) Musette.
(c) Solitude.

Carillon.....Wheeldon
Sonata No. 3.....Mendelssohn
Introduction, Allegro. Andante.

Gavotte (a) (Mignon).....Thomas
Minuet (b) (a la string quartet).....Boccherini
March from Aida.....Verdi

TUESDAY, JULY 7, 4:30 P. M.

Toccata in C.....Dubois
Nuptial Song.....Dubois
Prayer and Cradle Song.....Guilmant
Scherzo Symphonique.....Guilmant
Funeral March of a Marionette.....Gounod
Hymn of the Nuns (a).....Lefebure-Wely
Capriccio (b).....Lemaigre
Grand Offertorie in D.....Batiste

WEDNESDAY, JULY 8, 4:30 P. M.

Wagner Program.

Introduction to Third Act of Bridal Chorus, Lohengrin,
Liebestod (Love-Death) Tristan.....arr. by S. A. Gibson
Album Leaf.....arr. by H. W. Parker
Good Friday Music, Parsifal.....arr. by E. H. Lemare
Pilgrims' Chorus (a).....Tannhäuser
Evening Star Song (b).....Tannhäuser
Prize Song.....Die Meistersinger
Kaiser March.....arr. by M. Andrews

Recitals will be given Friday and Saturday afternoons by Arthur Gordon Mitchell, of St. Martins-in-the-fields, Philadelphia.

Handel's "Messiah" will be given on Saturday night of this week by the combined New York Festival Chorus, the Brooklyn Temple Choir and the Ocean Grove Festival Chorus, numbering about eight hundred voices. The soloists will be Alice Merritt Cochrane, soprano; Mary Byrne-Ivy, contralto; Frank Ormsby, tenor, and Dr. Carl Duff, basso. Mark Andrews will play the great organ, and this with an orchestra of sixty-five will make a mighty musical force. The production will be under the direction of Tali Esen Morgan, and promises to be the best ever given at Ocean Grove, and that means the best in the country. A special excursion train will leave Liberty street, New York, at 1:30 in the afternoon, and returning after the performance. The train will make no stops between Ashbury Park and Jersey City. The round trip fare will be only \$1.

The Children's Chorus has been formed and promises to be larger than ever. These one thousand children do some

wonderful work, so different from the ordinary singing of children, that a comparison can not be made. Rehearsals are held every afternoon at 2 o'clock, and very few of the children miss a day.

The preparation for the national convention is being pushed forward with all possible energy. About seventy-five of the leading organists of the country have consented to act on the committee of arrangements, and many predict that fully two thousand organists will be in attendance at the convention. Edwin Lemare, of England, and other noted organists will give recitals during the ten days of the convention, which will be held from August 3 to 13.

ALLEGRO.

Card to The Musical Courier.

The accompanying Roman postal card was received from Eleanora de Cisneros, formerly of the Manhattan Opera:



ROMA - Tempio di Castore e Polluce

TEMPLE OF CASTOR AND POLLUX, ROME.

It is rumored abroad that De Cisneros, like so many other modern mezzo-sopranos, may sing dramatic soprano parts soon, and some of the roles for which she has been offered numerous engagements are Brünnhilde, Isolde, etc. If the news of her vocal transition should prove to be true, De Cisneros will score a great success as a Wagner soprano, for her high tones always have been powerful and free, and as an actress she has no superior on the operatic stage. Bayreuth should try to bind this singer for future festivals there, as she is especially popular with Americans.

Grand Forks Music Festival.

JULY 1, 1908.

The four concerts of the second annual May Music Festival were a triumph for the Grand Forks Oratorio Society and raised a new standard of artistic excellence in North Dakota. It is difficult to describe the programs without using terms of praise that would seem extravagant to those not present. All the joyous anticipations of a rare treat were realized and the audiences appreciated that they were listening to performances which would mark an epoch in the musical history of this State. Each concert drew a large assembly, a circumstance contributed to both by the recollections of the interesting numbers played here by the same orchestra last year and by the strong programs offered on this occasion. The crowded houses, representing the culture of the city and neighboring towns, in gala attire, presented an inviting picture.

The Grand Forks Oratorio Society was assisted by the Minneapolis Symphony Orchestra, Emil Oberhoffer, musical director; Sibyl Sammis, soprano; Holmes Cowper, tenor; Gustaf Holmquist, basso; Carlo Fischer, cellist, and Ruby Redmon Stout, pianist.

At the artists' recital, the first day, Mr. Cowper sang a group of songs by Amy Woodforde-Finden and a group of old Scotch, Irish and English songs. Miss Sammis sang an aria from "The Queen of Sheba" (Gounod) and songs by Dvorák and Mohrkens. Mr. Holmquist sang the "Toreador Song" from "Carmen" and songs by Homer, Nevin and Hammond, three American composers. Mr. Fischer played numbers by Pergolesi, Becker, Cui and

Van Goens. The program was closed with the trio from "Faust," sung by Miss Sammis and Messrs. Cowper and Holmquist.

At the second concert the orchestra, under Mr. Oberhoffer's leadership, distinguished itself, playing the overture to "Zampa" (Herold); Schubert's "Unfinished Symphony," the "Peer Gynt" suite, by Grieg. In the second half of the concert the orchestra once more distinguished itself by assisting the Oratorio Society in the production of Gade's "Crusaders," with Miss Sammis and Messrs. Cowper and Holmquist as the soloists.

At the third concert the orchestra played Mendelssohn's "Scotch" symphony and numbers by Grieg, Nicolai, Wagner, Tittl and Kroeger. The soloists were Mr. Holmquist, who sang a Handel aria, and Mrs. Stout, who played the Schumann piano concerto.

The Oratorio Society presented Haydn's "Creation" at the final concert, with Miss Sammis and Messrs. Cowper and Holmquist again as soloists. George A. Stout is the conductor of the Oratorio Society.

For the initial number at the artists' recital Mr. Cowper won immediate success. His interpretation is musical, intelligent and vivid, while his smooth tenor voice more than fulfilled the expectations of his listeners.

Miss Sammis delights the eye as well as the musical soul. To begin with, she has the advantage of a remarkably charming stage presence, perfect poise and a training which is adequate to meet every demand. It is seldom that in a voice of marvelous range are united high notes as clear as the lower ones, and all taken with consummate ease, but Miss Sammis is fortunate in possessing, besides this unusual gift, a wealth of expression.

Mr. Holmquist's unqualified success at the first festival, last year, earned him a greeting which must have been highly gratifying.

In "The Crusaders" the solo parts were exceptionally well taken. Miss Sammis' voice, both in the moving, caressing siren songs and the dramatic recitative of Armida's last frantic appeal, was absolutely satisfying, while Mr. Cowper and Mr. Holmquist were equally well cast.

No such chorus singing has ever been heard in this city before. The achievement could not have been made possible without the ability of the director and the enthusiasm with which each individual member of the chorus worked. Mr. Stout may be congratulated upon his success.

In the piano concerto in A minor, by Schumann, Ruby Redmon Stout, of the Wesley College Conservatory, was the only local soloist of the festival. She has an excellent technic and a beautiful touch. The Minneapolis Symphony Orchestra is exceedingly popular in the Northwest. We feel a proud proprietorship in the conductor and his well trained men, and there was a demonstration of this fact in the prolonged applause which greeted Mr. Oberhoffer as he appeared upon the platform and after each number. It is one of Mr. Oberhoffer's remarkable traits that he conducts everything as if it were for him, at this particular moment, the one thing he most believed in. He has a wide reputation as a master of program making; it is an art which he understands to an unusual degree, and the numbers offered at both the orchestral concerts were admirably adapted to the taste of his hearers.

"The Creation" consumed the last evening, and what an inspiring performance it was! The overture was gloriously played, the singers were accompanied with miraculous dexterity and sympathy, and the whole work went with exceptional "go." The soloists left nothing to be desired.

Walla Walla.

WALLA WALLA, Wash., June 26, 1908.

In looking back over the musical season in Walla Walla this year, this city has to her credit the visits of Maconda, Hamlin, Witherspoon and Bauer, the Chicago Symphony Orchestra and the New York Symphony Orchestra, the latter brought here by the local Symphony Club. Some of these concerts have been noticed in previous correspondence.

Harold Bauer, one of the few great pianists who have visited Walla Walla, played in his usual good form. Perhaps the point which interested this correspondent particularly was his excellent pedaling, a point so often neglected by virtuoso performers.

The Chicago Symphony Orchestra gave a program consisting largely of solos, which in the main were well received, the most interesting one, perhaps, being the Tchaikowski B flat minor concerto, played by Edith Maxon Gray.

The New York Symphony Orchestra gave as its chief numbers the fifth symphony of Beethoven, the "Oberon" overture, and the symphonic poem, "Ultava," by Smetana. The soloist was Madame de Moss, who gave a very intelligent rendering of Mozart's "Il Re Pastore."

The usual recitals and graduating programs were given by the St. Paul School for Girls, Whitman Conservatory and the Fischer School of Music. During the season there were three symphony concerts by the local Symphony Orchestra, and eight study programs by the Symphony Club, in which the leading local musicians participated. Erwin Gastel, of Seattle; Archibald Jackson, of Walla Walla; Hans Dressell, of Spokane; Mrs. L. L. Tallman, of Tacoma; Rudolph Kaps, of Portland; Anna Selkirk Morton, of Pendleton, and May George, of Walla Walla, were the soloists for these concerts, assisted by the Walla Walla Männerchor, and by Mrs. W. L. Stirling, Gena Branscombe, and Mrs. Edgar Fischer as accompanists.

M. M.



HOTEL NOTTINGHAM,
BOSTON, MASS., JULY 3, 1908.

Wednesday afternoon was the occasion of a delightful and informal gathering of friends at "The Pines," the attractive suburban residence of Mr. and Mrs. Albert Fox, the parents of Blanche Hamilton Fox, the young opera singer, who but recently returned with such honors heaped upon her after a four years' stay in Italy, where she was heard in repeated successes. Miss Fox has been a most faithful student and now sings her roles in three languages, French, German and Italian. The young woman's seriousness in her life work is the first thing which impresses her interviewer, and out of this same seriousness there must accrue a genuine, all-round success, for Miss Fox has all of the necessary assets. She has a most winning personality; is full of feeling, with the added judgment as to the use of emotion; and, above all, possesses a beautiful voice which she now finds expresses all she demands of it, and shows command of a vast dramatic field. "I have worked very hard and yet there is much to do. I feel that my success in Italy—and I did succeed—meant very much to my future," Miss Fox said when questioned about her triumphs the Italian press recorded. An impromptu program was finely carried out by Miss Fox and Clifton Wood, a young baritone singer, who is now at a Leominster, Mass., church. The guests were seated on the broad, rose-colored verandas, listening to the singers, who were stationed in the spacious music room. "The Judgment Scene," from "Aida" and arias from "Mignon," "Samson and Delilah," "Il Trovatore" and a group of songs, including Mrs. Beach's "The Year's at the Spring," "Heather Blooms" and others were beautifully given by Miss Fox. Her dramatic rendering of the Aida number was a real

triumph. Mr. Wood sang several songs in pleasing style, with Mrs. Forrestall playing the accompaniments. Ella True, one of the chief voice teachers of Boston several years ago, who started Miss Fox on her career, and to whom the singer kindly gives credit, was an interested guest on Wednesday afternoon, also Monsieur Thurwanger, Miss Fox's instructor in French diction, and the well-known director of the Salon Francais. The musical treat closed at about nine in the evening with the serving of ices in this hospitable home, followed by the crowd singing "Loch Lomond."

The Hubbard Studio was closed this week after a most successful season. The last recital for the year has been given at the school, and the work of the pupils who took part demonstrated the careful training that has always characterized the work of Arthur Hubbard and his assistants. Students from the Hubbard Studio have been much in demand for concert and oratorio work; Elizabeth McNamara has sung the soprano role in the "Creation" with several of the large choral societies of New England. Mr. Provandie, baritone, and the Hackett brothers, Arthur and Charles, both tenors, have filled many important engagements. Both these young men have beautiful voices and are filling good church positions. Arthur Hackett is a member of the quartet at Piedmont Church, Worcester, and Charles Hackett is the soloist at the Shawmut Church, Tremont street. During the latter part of the season many of the professional pupils returned after their year's work for additional study and coaching. Most prominent among these are Caroline Hooker, who has been singing all the season with a musical production. Grace van Horn, formerly of Worcester, is now teaching in Toronto, Canada; she is also filling a prominent church position and doing much concert work, but has returned for study during the summer. In the fall she will give a recital in Toronto. Ina Few, of Pittsburgh, has been doing much concert work during the past season, and has been re-engaged for next year to teach voice at the Pennsylvania Woman's College, Pittsburgh, Pa. Among the younger people who will leave the studio this year to fill positions as teachers are L. M. Evans, who goes to Pennsylvania, and Otta Stevens, who has been engaged to teach at Port Gibson Ladies' College, Mississippi.

An informal program was given by Mrs. George Greene at her summer home in Beverly, on the North Shore, on Tuesday afternoon, at which were guests from the city and along the Shore. Helen Vance Kellogg, a most promising pupil, who is developing a beautiful voice under Mrs. Greene's instruction, will soon leave for her home in the

West, singing in the Cathedral in Syracuse, N. Y., en route, and later giving song recitals in St. Louis, her old home. Esther Greene, a pupil of Richard Platt, showed marked proficiency in all of her piano work, and has a very pretty contralto voice as well. Her twin sister, Ruth, sang, in a pure light soprano, Snelling's "Awakening," and a song by Salter. These numbers were charmingly rendered: "Impromptu," Schubert; "Deux Arabesques," Debussy, and "Raphael-toi," played by Esther Greene; Miss Kellogg sang "A Bowl of Roses," "Love Has Wings," Rogers, and "Hear Ye Israel"; "Morning Hymn," Henschel; "Until You Came," "May Morning," Marney, and "Viens Amour," Saint-Saëns, were beautifully sung by Mrs. Greene and finished the program. Mrs. Greene's pupils were heard last year in a most successful recital at the Tuilleries.

Hélène Wetmore, whom many Boston musicians recall as Etta Edwards' gifted pupil, just recently back from Berlin, where Madame Nikisch has instructed her for the past year, sang at a private musicale in New York last week, when all present were enthusiastic over this talented girl's singing, and also over how much Madame Nikisch had done for her in every way. "I learned six operas in German last winter," Miss Wetmore informed them, "and found my teacher so wonderful I shall return to her in September for another year's instruction; in fact, I shall remain with Madame Nikisch until I am fully equipped for my life-work." More than one who heard Miss Wetmore exclaimed over her beautiful reserve force and perfect German. Her songs were an old French number, "Caro Nome," from "Rigoletto," and "Nussbaum," Schumann. Miss Wetmore also sang at Clara Tippet's studio tea, in Boston, the Tuesday previous, when she again delighted her hearers. Her songs were "Lied des Pagen," from "The Huguenots"; "Stänchen," by Strauss, and "Die Lorelei," by Liszt. Mrs. Tippet played the accompaniments in her own brilliant and sympathetic style.

Virginia Listemann, soprano, continues to meet with enthusiastic receptions all through the South and Southwest, where she is singing. In one city an aged colonel of the Confederate Army, who sat with others in a box, upon Miss Listemann's finishing a group of songs, amid the waving of handkerchiefs and shouts from the galleries, unpinned a war trophy of souvenir value from his coat and threw it upon the stage at the young singer's feet. At this chivalrous act from a soldier of the old school, Miss Listemann picked it up and pinned it on her bosom, while cheers and applause greeted her. Genuine ovations have been tendered her in all the leading Southern cities, where her audiences have been made up chiefly of the wealth and culture of that section. All kinds of social functions have been tendered Miss Listemann, as much for her distinguished father as for her own artistic singing and pleasing personality. She will return from her concert tour about the middle of July, when she will probably be heard on the North Shore and at Bar Harbor.

Mme. Beale Morey's usual annual pupils' recital was given at her residence in Malden recently, when about 200 guests attended. The program comprised selections for piano and strings, piano, violin and voice, and included Beethoven's "Sonata Pathétique," and other numbers. The selections were given by Adah Farnham, Eva Steeves, Bertha Coupal, Jessie Fowler, Rose Dean, Mildred Butterfield, Mary Sheedy, Mildred Cox, Winnifred White, Ethel Murphy, James Whyte and Alice Williams Sherman. Winnifred White sang Liszt's "Lorelei," and the "Villanelle," by Dell' Acqua. Mr. Whyte sang to the evident delight of many who had heard him last year. An admirer of Madame Morey's work says: "This recital was entirely

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distinct from the usual pupils' recital, deserving to be ranked rather as chamber music of a high order."

Asbury Temple, Waltham, Mass., held an interested audience on June 23, when Robert Jones Belue presented his pupils in a subscription concert, assisted by Wilson F. Price, pianist; William Howard, violinist; Frank C. Porter, cellist, and George J. Parker, tenor. Bertha Torsleff, Frances Loud, Ida Silver, Euleeta Foley, Charlotte Bates, Grace Towne, Dorothy Bates and Ruth Coombs were the pupils appearing, and all did very creditably, as Mr. Belue is a fine exponent of the Faelten system, and insists on excellent work being done. Pieces by Jadasohn, Oehmler, Arthur Demuth, Rubinstein, M. B. Wills, Mrs. Beech, Schumann-Liszt, Arthur Foote, Chaminade, Kirchner, Mendelssohn and Gade were well played. Mr. Parker's songs were by d'Hardelot, and received with pleasure. The andantino and finale from trio, F major, op. 42, by Messrs. Price, Howard and Porter were attractively done. Mr. Belue's playing of Mrs. Beach's "Scottish Legend" and the Schumann-Liszt "Dedication" were perhaps most appreciated, and won for him much enthusiasm.

The result of Evelyn Fletcher-Copp's recent lecture in Baltimore, where she had highly interested audiences, was that the Peabody Conservatory of Music decided to adopt her system in its primary department next fall. From Baltimore Mrs. Copp returned to New York, where she was induced to give a number of private lectures; from there she went to Chicago, giving several lectures, one being at the Bush Temple Conservatory. In Des Moines Mrs. Copp was heard by the Woman's Club, which gave her an "old time" reception, so delighted were those bright women with the ideas involved in the Fletcher music method. One of the chief results of Mrs. Copp's tour was the beginning of a movement to have her lecture before medical associations, as several nerve specialists, who sat in Mrs. Copp's audiences, stated that they recognized in her system the means of protecting children from the nervous strain which music often brings to them, as taught in the usual way.

The twenty-ninth annual meeting of the Alumni of the New England Conservatory of Music took place in Recital Hall the last week in June, when Addison F. Porter, as president, retired, and Henry T. Wade was chosen for the coming year. Under Mr. Porter's administration, which was a term of four years, there is said to have been much interest manifested and a general increase in the finances of the association. Alumni came from far and near to attend the meeting and a good time was evidently had by all present. These officers were chosen: President, Henry T. Wade, '97; vice-presidents, Percy J. Burrell, '96, and Grace L. Diggles, '96; secretary, Clara Tourjee-Nelson, '84; financial secretary, Clarence E. Reed, '79; treasurer, E. B. Rice, '93; auditor, A. J. Stephens, '01.

Several pupils of the Faelten Pianoforte School gave an exhibition of their technical and musical proficiency at an informal recital in Faelten Hall last Saturday morning. Emil Mollenhauer, conductor of the Handel and Haydn Society, and Mary E. Dickson, director of music, Vincennes, Ind., University, were interested spectators of the performance. Those who took part were: Lucille Knudson, Paul Jones Farnum, Frederick Rice, Madeline Thayer, Jean Hutchinson, Mary Pumphrey, Mary Washburn, Helen Prescott, Florence Prescott, Eva Lee and Marjorie Goodwin.

Nina Fletcher, the young American violinist now studying in Paris, had intended to visit London, but owing to the great demand upon her time socially and professionally in Paris, the London trip has had to be postponed. Miss Fletcher's fine command of her instrument and her musical knowledge have found ready recognition by the artists she is meeting abroad, and with a most winning personality added this young musician must eventually shine in the art world. Miss Fletcher writes thus to THE MUSICAL COURIER's Boston representative: "I have been hearing the most wonderful performances of Debussy's opera, 'Peleas et Melisande,' at the Opera Comique. It was exquisitely given, and I think the music most extraordinary."

One of the visitors to Boston the last of June was Eva Vescelius, who made a special call at Evelyn Fletcher-Copp's Brookline home. Miss Vescelius is president of the National Musical Therapeutic Association, also director of the Crotona School of Music and Philosophy.

The eighteenth annual season of the American Institute of Normal Methods, with Edgar O. Silver, president, holds its Eastern school at the New England Conservatory of Music in Boston from July 7 to 24. The Bartol Hotel, just across from the conservatory, is to be the home of the summer school faculty, and applications for rooms



A PHOTOGRAPH OF PUGNO AND SPALDING TAKEN AT FLORENCE, ITALY, DURING THEIR RECENT TOUR IN THAT COUNTRY.

should be made to the management of the institute. The following, clipped from the general circular, may be of aid: "Living expenses—comfortable rooms (for two in a room), with excellent board, will be furnished members at the low rate of \$25 for the term. Students are entitled to arrive before dinner on Monday, July 6, and to remain until after luncheon on July 25. For less than the term the rate is \$10 per week or \$2 a day."

Heinrich Gebhard, pianist, will spend his summer at Jefferson, N. H., in the heart of the White Mountains, and will devote some time to practicing a new repertory for next winter's concert tour, and also to his favorite recreation, mountain climbing.

Helen True, a pupil of Rose Stewart, of Symphony Chambers, left Boston recently to spend the summer months in Utah visiting a brother. Miss True spent a couple of days at Niagara Falls, N. Y., en route to her destination. She will be heard in some recitals in the West, and will probably make a professional visit to the Pacific Coast before returning East.

This office has received a well arranged little brochure issued by Edwin Arthur Kraft, concert organist, who has charge of the new organ in Trinity Cathedral at Cleveland, Ohio. A fine photogravure of the Cathedral adorns the second page, followed by an account of Mr. Kraft's famous recitals in Berlin, some notices of which appeared in the columns of THE MUSICAL COURIER.

At the First Church, during the summer months, Rosette Key, soprano in Dr. Edward Everett Hale's church, will take the place of Frances Denton Wood, and Llewella Olafson, the contralto, will substitute for her teacher, Anna Miller Wood, while the latter is visiting, both socially and professionally, in California, until October.

Hamilton C. Macdougall, professor of music at Wellesley, will return in August from Europe, where he has been spending his Sabbatical year, visiting Germany and England. Mr. Macdougall begins in September his duties at Wellesley College, and also as dean of the N. E. Chapter of the American Guild of Organists.

William Alden Paull, director of music at the Theological School in Cambridge, has been engaged to give lecture-talks on the voice at the summer course of Dr. Sargent's Gymnastic School. Mr. Paull is admirably fitted for this work.

A daily says: Arrangements are nearly complete for the musical festival at The Weirs the first full week in August. This festival is to take the place of those formerly held under the auspices of the New Hampshire Music Teachers' Association, and will be conducted by Prof. Henri G. Blaisdell, of Boston and Concord.

WYLYA BLANCHE HUDSON.

Artists' Recitals at Chautauqua.

CHAUTAUQUA ASSEMBLY, N. Y., July 6, 1908.

A series of artists' recitals will be given at Higgins' Hall, Tuesday afternoons, at 5 o'clock, July 7, 14, 21 and 28, and August 4 and 11; also Friday afternoons, July 31 and August 7. The artists are William H. Sherwood, director of the piano department; Sol Marcossion, director of the violin department; Georgia Kober, of the piano department, assisted by May E. Sellstrom, a pianist from Jamestown N. Y. Members of the Chautauqua Choir and music students will be admitted at half rates. The programs for the July recitals follow:

RECITAL—JULY 7.

Kreutzer Sonata, op. 47, for piano and violin.....Beethoven
Mr. Sherwood and Mr. Marcossion.
Nocturnes, C sharp minor and D flat major, op. 27.....Chopin
Mr. Sherwood.
Concerto in E major.....Bach
Mr. Marcossion.
Toreador et Andalouse, Valse Caprice.....Rubinstein
Mr. Sherwood.

RECITAL—JULY 14.

Sonata in G minor, op. 19, for piano and violin.....Sjögren
Mr. Marcossion and Mr. Sherwood.
Polonaise in C minor, op. 40, No. 2.....Chopin
Spring Song (Songs Without Words, No. 30), Scherzo
in E minor.....Mendelssohn
Mr. Sherwood.
Concerto, First Movement (Joachim Cadenza).....Beethoven
Mr. Marcossion.
Man lebt nur Einmal (Waltz).....Strauss-Tausig
Mr. Sherwood.

RECITAL—JULY 21.

Introduction et Rondo Capriccioso.....Saint-Saëns
Mr. Marcossion.
Etudes Symphoniques, op. 13.....Schumann
Mr. Sherwood.
Melodrame de Piccolin.....Guiraud
En Bateau.....Debussy
Zephyr.....Hubay
Mr. Marcossion.
An der Quelle.....Arenski
Turkish March.....Beethoven Rubinstein
Mr. Sherwood.

RECITAL—JULY 28.

Sonata in A major, op. 100, for violin and piano.....Brahms
Mr. Marcossion and Mr. Sherwood.
Albumlied.....Kirchner
Tillegnan.....Norman
Fabel.....Raff
Mr. Sherwood.

Sonata, Le Trille du Diable.....Tartini
Mr. Marcossion.

Hungarian Fantaisie.....Liszt
May Sellstrom and Mr. Sherwood.

RECITAL—FRIDAY, JULY 31.

Sonata in D, for two pianos.....Mozart
Miss Kober and Mr. Sherwood.

Andante and Variations, op. 46, for two pianos.....Schumann
Miss Kober and Mr. Sherwood.

Soli—
Arabesque in G.....Debussy
Rhapsody.....Dohnanyi
Miss Kober.

Le Matin.....Chaminade
Miss Kober and Mr. Sherwood.

Concertstück, for two pianos.....Chaminade
Miss Kober (accompanied on second piano by Mr. Sherwood).

Columbus.

COLUMBUS, Ohio, June 25, 1908.

A large number of Columbus music teachers will attend the Ohio Music Teachers' Convention in Toledo next week. Three of the artists who will appear on programs are from Columbus—Grace Hamilton Morrey, pianist; Millicent Brennan, soprano, and Ethel Keating, pianist. The last two open the program Wednesday and Mrs. Morrey, assisted by John Neumann Hizey, violinist, from the Ohio University at Athens, will give the closing concert Friday evening. A good and profitable time is expected.

Mrs. Wilbur G. Quincy, soprano, of Boston, sang a program of songs at a drawing room musicale given by Mrs. J. G. Battelle at the Chittenden Hotel last Wednesday morning. Mrs. Quincy has a brilliant voice and a charmingly graceful manner. Hazel Swann contributed three fine piano solos and played the accompaniments splendidly.

Reginald L. Hidden, one of the leading violin soloists and teachers of the city, will be one of the soloists at the Ocean Grove summer festival. Mr. Hidden has just completed his cycle of four pupils' recitals. The first was in the Conservatory of Music of Denison University, Granville; the second in Circleville, the third and fourth in the Board of Trade Auditorium, Columbus. Mr. Hidden's activities are constantly widening, as he is the only representative of his master, Sevcik, in this section of the country.

The Godman Guild was benefited by a concert at the Wilkin-Redman Music Hall on Friday evening. The participants were: Marie Hertenstein, pianist; Helen Wood Lathrop, soprano; Margaret Welch, contralto; Paul Miller, baritone, and the Sevcik Quartet (pupils of Reginald Hidden), composed of Paul Seyfert, Clarence Boyer, Loring Wittich and Olaf Thorne.

The teachers who had recitals last week were Ferne Carlton, Mrs. Charles A. Stoneburner, Hazel Swann, Nora F. Wilson, Nellie Stout, Clara Michel, Burton Deloit, Ethel Harness, and Mabel Orebough.

John Goodall, an advanced pupil of Franc Ziegler, will give a violin recital Tuesday evening, July 7, assisted by Oley Speaks.

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baritone, and Ferd. Gardner, cellist. Mr. Goodall goes to Europe for further study soon after his recital.

Mrs. Kullak-Busse will give the first twilight concert at the University in October. Helen Bertram Smith has been elected director of the University Girls' Glee Club for the season of 1908-09.

Abbi Tillinghast, of Worthington, Mass., who will be married to William Neil, of Columbus, early in the autumn, is a charming singer. Miss Tillinghast was a visitor to the Neil home last spring, when she was heard in a musicale.

ELLA MAY SMITH.

Later Columbus News.

COLUMBUS, Ohio, July 2, 1908.

The Ohio Music Teachers' Association, which held its convention last week, Wednesday, Thursday and Friday, in Toledo, was opened and closed by Columbus artists, the first program given by Millicent Brennan, soprano; and Ethel Keating, pianist, and the last recital given by Grace Hamilton Morrey, pianist, assisted by John Neumann Hizey, violinist, of Athens, Ohio. The Toledo papers were very complimentary in their reports. The meeting will be in Toledo again next year. The officers elected for next year were: John Emil Ecker, of Toledo, president; Millicent Brennan, of Columbus, vice-president; Lina Kirth, of Toledo, secretary and treasurer. Arthur Korthauer, of Toledo; Charles E. Clemens, of Cleveland; M. L. Glover, of Akron, program committee. Katherine Buck, chairman; Nellie Cook Cuddeback and Frank E. Percival, all of Toledo, executive committee.

The Pittsburgh Orchestra has just been added to the list of attractions the Women's Music Club will have for its associate members the season of 1908-09. Cecile Chaminade, with her concert company, opens the year on October 27. William Middelschulte, the concert organist, of Chicago, and Cecil Fanning, baritone, will give the November artist concert. Josef Lhevinne, pianist, comes for a recital January 12. February 9 Mischa Elman, violinist, gives a recital. March 9 is the date for the Pittsburgh Orchestra, Emil Paur, conductor. There is but one more artist date to fill, and that is April 27, for which time a famous artist is expected. This array of artists' concerts and six alternating members' concerts are given to the associate members for the season ticket, which costs \$3. Can any music club in the world beat that? This year the club will have the use of the great organ, which will be installed in Memorial Hall by September 1. The organ will give great variety to the concert programs. A brilliant season of music is confidently expected.

There is a perfect epidemic of pupils' recitals. Among those taking place last week were recitals by pupils of Mrs. J. M. Bowman, E. May Miller, Mabel Hoyt McCray, Margaret Burkley, Ferne Carlton, Ella May Smith, Reginald L. Hidden, Elizabeth Cockins, and Earl Hopkins. The programs have been of unusual excellence.

Arthur Kellogg, the song writer, has just brought out an attractive new song, entitled "If I Knew."

John Goodall, a splendid young violinist, whose teachers have been Ned Reese, Fred Neddermeyer and Franc Ziegler, will give a recital soon, after which he will go to Germany for further study. Oley Speaks, baritone, and Ferdinand Gardner, cellist, will be assisting soloists.

ELLA MAY SMITH.

Spokane.

SPOKANE, Wash., June 30, 1908.

Varied was the program presented by John J. McClellan, organist of the Mormon Tabernacle, Salt Lake, at a recital in First Methodist Church, June 16, when he appeared under the auspices of the Y. M. C. A. male chorus, and was assisted by Mabel Metz, soprano. Mr. McClellan's playing was a revelation to many not familiar with the range of possibilities in pipe organ music. The feature numbers were "The Pilgrims' Chorus," excerpts from "Mignon," toccata from sixth symphony, by Gullmunt; a concert overture by Faulkes, the "Evening Star" song from "Tannhäuser," and the "Oberon" overture. Miss Metz sang Becker's "Springtide," with violin obligato by A. W. Sawyer. The male chorus, which made its debut at the recital, is composed of E. K. Miller, A. L. Brown, G. W. Walker, and A. Strang, first tenors; E. S. Henry, E. A. Chamberlin, E. L. Hartley, and W. B. Kenney, second tenors; Rolin Smith, Ross Hall, P. B. Stant, and M. Heaton, first bass, and Don Dilts, E. O. Secord, C. E. Jordan, and J. B. McElroy, second bass.

Louison Charlton, of New York, who was in Spokane a few days ago, announced that Madame Galski, soprano; David Bispham, baritone; Katherine Goodson, pianist, and Ossip Gabrilowitsch, pianist, will be heard in Spokane the coming season, the Northwest tours being under the direction of Miss Lois Steers and Miss Wynn Coman. Madame Sembrich will visit the Northwest during the sea-

son of 1909-10. Miss Goodson has not visited the Pacific Coast although this is her third consecutive American tour. She will come to America by way of Australia and the people here will hear her first. Madame Galski will be accompanied by Frank La Forge, pianist.

The annual festival of music and art by the faculty of Brunot Hall was a feature of the early summer season. Julia Schelling gave a lecture recital on the opera "La Gioconda," which was interpreted by the Misses Wilson, Bailey and Dunning.

Olivia Dahl, who appeared in a recital of Scandinavian folksongs in the Spokane Theater under the auspices of the Ne-Mow E-Nak-Ops, June 22, will make a tour of several cities of the Pacific Coast this summer, appearing at Portland, Tacoma, Seattle, Everett and Bellingham.

Katherine Finn Kelley gave a pupils' recital in her studio a few days ago, when fifty invited guests attended. The program included numbers by Nellie Wright, contralto; Lucile Palmer, soprano; Ruth Winters, mezzo soprano; Mrs. Frank Peterson, soprano; Paul Struck, baritone, and Ben Fotheringham, bass.

A. W.

Jersey City.

JERSEY CITY, N. J., July 3, 1908.

Katharine Cavalli, the little daughter of Mr. and Mrs. Frank Cavalli of Bentley avenue, won the gold prize offered by Miss Earl for memory work at a recent recital by her pupils. Katharine is a talented violinist and her selections, played without a mistake, were: "Largo," by Gluck; "Serenade," by Pierné; "Nocturne," by Field; "Kijawiak," by Bohm; "Mazurka," by Mylnarski, and "To a Wild Rose," by MacDowell-Hartmann.

Charlotte A. Loesch, a successful teacher, of this city and New York, who closed a busy season by her recital given at Carnegie Hall, will sail for Europe on July 4, and will visit Holland, Germany and Switzerland, returning home in September.

The last of a series of recitals by the pupils of Mary L. Lockhart was given Friday evening at the residence of Mrs. J. B. Conover. Miss Lockhart makes a special feature of memory work, expression and graceful position of the body as well as hands. She has many talented young and adult pupils. Those who played on this program were: Irene Allardice, five pieces by Virgil and Krogmann; Robert Lockhart, two pieces by Poulsson; Helen Westcott, four pieces by Virgil and Schmolli; Helen Tichenor, four by Heller; "Spring Song," by Mendelssohn; and "Melodie," by Rubinstein; Thomas Dorward played Mozart and Ravina numbers and the "Gipsy Rondo," by Haydn; Marjory Lockhart played a Schumann group, a Chopin prelude, "Confidence," by Mendelssohn; "Fugue" and "The Water Sprites," by Heller; Mrs. J. B. Conover interpreted the "Dutch Lullaby," "Cabaletta" and "Canzonetta"; Saidee Barney played MacDowell's "Wild Rose," "Spring Song," Grieg; "Bohemine," by Godard. Concerted numbers were by Grant Critchfield and Miss Lockhart, Thomas Dorward and his teacher. The program closed with a trio by Moszkowski, played by Miss Lockhart, Grant Critchfield and Mrs. J. B. Conover. For the pleasure of the pupils and their guests Mrs. Edward Sauer and Mabel Sauer sang contralto and soprano solos.

J. B. L.

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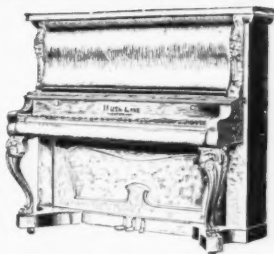
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